

THE AMERICAN ORGANIST

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday T—Thanksgiving.
L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program: if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Woman's
off—Offertoire. voices.
o—Organ. 3p—3 pages, etc.
p—Piano. 3-p—3-part, etc.
Hyphenated denotes duets, etc.

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THE JACKLING MUSIC-ROOM

The new four-manual Kilgen organ in the residence of Mr. and Mrs.
Daniel C. Jackling at Woodside, California.

THE AMERICAN ORGANIST

November, 1938

Organization and Use of a Choir System

By DONALD D. KETTRING, M.S.M.

It has always seemed to me that each non-liturgical church is a unique musical project—that the choir arrangement of the local church should be the natural expression of the choral talent in that parish. In my opinion there is little virtue in imposing a choir "system" on a church and pontifically declaring it to be the proper solution of that church's musical difficulties, without first determining by careful inquiry and systematic survey the vital characteristics of the parish which touch on the music program. Some of these vital characteristics would be:

1. The age distribution within the church, and available choral material at each age level.
2. The cultural and educational level of the parish.
3. The disposition of the pastor in regard to the music.
4. The worship tradition of the church.
5. The equipment—organ, choirloft, choir-room, etc.
6. The geographical location of the church in relation to its clientele.

These factors will determine quite naturally the proper and most feasible choir set-up within the church. Thus the task of each director is in a sense creative. He is not seeking to standardize church choral organizations; he is rather making the musical set-up and expression of each parish unique.

In organizing the music program in this church we sought to be guided by the characteristics of this particular church community. Westminster Presbyterian Church with a membership of 1600 is located in the beautiful Sheridan residential district of Lincoln, capital city and university center of Nebraska. The clientele of the Church is drawn largely from the younger business and professional leaders of the community. While there is no concentrated wealth within the Church, most of the homes are privileged homes where educational and cultural levels are high. The unusual standard of music instruction in the surrounding schools, the musical discrimination of the community, and the fine standard of choral music within this Church dictated without introduction or persuasion an immediate high standard of music selection and performance.

At the time the program was organized, Dr. Paul C. Johnston (since called to the Third Presbyterian, Rochester, N. Y.) himself a musician, was pastor and it was his vision of a "singing church" which launched Westminster on a program of this kind. The present pastor, Dr. Melvin Verne Oggel, is vitally interested in continuing the progress of our music program.

The Church plant was built twelve years ago, and while

Effective use of a complete system of choirs in the services of the church is as important as to know how to organize all ages of the parish into a choir system—and this means a full-time work for any organist undertaking it intelligently.

original plans included both nave and educational building, at this time only the nave is complete—of semi-Gothic construction with a seating capacity of about eleven hundred, furnished in excellent taste—a splendid setting for beautiful worship.

The choirloft, seating fifty, is raised high behind the pulpit and lectern, with the console located in the front center of the choirloft, concealed from the congregation by panel and curtain. From the console the organist-director can easily command every choir position. The organ, a 3-49 Skinner with Echo, has a thrilling ensemble and exquisitely voiced solo stops. Its division on either side of the choir renders it an ideal accompanying instrument. In the rear of the nave is a large balcony and there are located the two chambers enclosing the Echo Organ.

Under the nave is a fine large semi-basement where the Church school is conducted and where rehearsals are held. This room is most flexible, and because of the intensive program of the Church the identity of the room is changed many times during the week—appearing at times as a dining-room, reception hall, drill-room for the scouts, or as a setting for a formal children's service with chancel arrangement! Directly off this room are several well-furnished offices—one for Miss Easterday, director of education, and the other for the minister of music.

The greatest handicap here is our lack of space for the many church activities, but we have learned in the church staff carefully and with consideration to arrange and synchronize our activities; and somehow we have managed to permit time and place for the many choir-rehearsals we have each week. This, of course, presumes a splendid spirit of cooperation in the church staff. In the session, board of trustees, music committee, church staff—in fact, in the entire Church there has been a wholehearted spirit of helpfulness, progressiveness, and cooperation without which the organization and establishment of these choirs would have been utterly impossible.

To meet the situation in our Church we have organized five choral groups with a total personnel of 215 singers. The proximity of the Church to the homes of our people enables us to conduct two rehearsals each week with the four younger



No. 1: FIRST AND PRETTIEST
Carol Choir begins the series in Westminster Presbyterian; Mr. Ketting at the right, choir mothers at the left.

groups; our rehearsal schedule accommodates eleven rehearsals a week. It is my privilege ordinarily to conduct all these rehearsals.

One of our younger ensembles is the CAROL CHOIR, intended for fifty girls from nine years of age through the first year of junior highschool. This group rehearses after school on Tuesdays and Thursdays at 3:40; rehearsals generally last forty-five minutes. We try not to be too intensive with the rehearsing of this group, and quite frequently musical games, processional practise, and elaborate solo try-outs are conducted, all of which tend to heighten the interest. The music used is either in unison or two-part. A few of the favorites which this choir presented last season are listed here.

CAROL-CHOIR FAVORITES

- Bach, How brightly appears (trad. chorale)
- e, My heart ever faithful (unison)
- h, Now thank we all our God (2-part)
- Dickinson-h, Soul at heaven's gate (in unison)
- Mendelssohn, O rest in the Lord (solo in higher key)
- Mozart-uw, God in all nature (unison)
- Shaw-hn, How far is it to Bethlehem (unison)
- Treharne-b, Children's Prayer (2-part)

Carol choir appears at all our festival services and various special occasions; during the past months we started using this choir at a "Children's Church" service on occasional Sunday mornings at 9:30 in the nave. The choir memorizes numerous responses, as well as a processional, throughout the season.

Vestments were designed by the chairman of our vestment committee, Mrs. A. M. Gaddis, and made by the mothers of the singers. In the traditional Christmas and Easter services carol choir is seated near the communion-table on which there is a scarlet altar cloth; scarlet was therefore introduced into the vestments of this group. The skirt is of scarlet; the cotta, which was modified somewhat in the style of an artist's smock, is white with a tiny scarlet bow-tie; and there is a scarlet edge around the brim of the little head-piece, with its halo effect.

Carol choir always makes a splendid appearance, and in many respects this is an ideal age for a choir. The voices are light, with a pleasing head tone; the singers are intensively in earnest and memorize readily. The attendance record for this group has always been very high; there is never a conduct problem and there is usually quite a waiting-list for the choir. All in all, the director who has a choir of this age is most fortunate. The group stability, the enthusiasm, and sweetness of voices are most inspiring.

We have found it wise from the start not to combine the girls and boys of pre-junior high age in the choir in this church situation. Paralleling carol choir we have organized a BOY'S CHOIR of twenty-five unchanged voices which rehearses Wednesdays and Fridays after school. This choir appears at all festivals and special occasions, and is the chancel choir for 'Boys' Sunday' in February. We plan also to use this choir occasionally in the Children's Church service on Sundays at 9:30. Boys' choir sings both unison and two-part materials

which are in a style suitable for boys' voices. Some of the favorite numbers from last season's repertory are listed here.

BOY'S-CHOIR FAVORITES

- Bantock-hn, Let us now praise famous men (unison)
- Handel-e, Thanks be to Thee (unison)
- Haydn-uw, Morning Hymn (2-part)
- Mueller-uf, Shepherd's Psalm (2-part)
- Yon-j, Christ Triumphant (2-part)

The vestments are of the ecclesiastical style in black and white. This is the only choir in which we have any system of awards. A point system is used whereby a boy is given credits for attendance, punctuality, outstanding musical contribution, and assigned memorization. Three times each season the contest closes, the winning boy's name is engraved on the choir cup, and he is permitted to keep the cup until the next contest ends. Boy's choir is usually a favorite in our festival services. I believe a boy's choir of this age has many possibilities for development in non-liturgical churches.

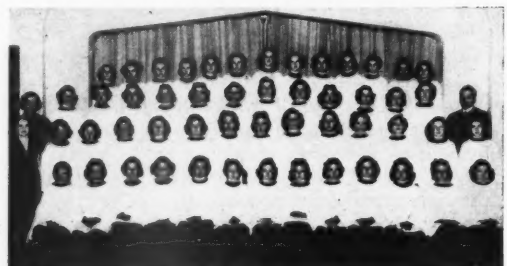


No. 2: Boy's Choir

ANTIPHONAL CHOIR is made up of fifty girls from the last two years of junior high and the first year of senior high-school. This group meets on Tuesdays at 4:30 and Saturdays at 11:00. We use the choir quite frequently in the morning service and have trained it to sing antiphonally with the older choir. In the morning service, if the antiphonal choir's anthem is to be accompanied, that choir sits in the front choir-loft and the older choir will sing its responses unaccompanied from the rear balcony. If the antiphonal choir's anthem is to be unaccompanied we then assign that choir to the rear balcony. The anthems used in this group are either in two or three parts. Their favorite anthems during the past season are given here.

ANTIPHONAL-CHOIR FAVORITES

- Bach-e, Up up my heart with gladness (2-part)
- Beethoven-b, Prayer (3-part)
- Dickinson-h, Come Marie Elisabeth (2-part)
- Gaul-j, All praise to God Eternal (3-part)
- Gretchaninoff-h, Cherubic Hymn (2-part)
- Mendelssohn-g, Lift thine eyes (3-part)
- Rachmaninoff-b, Glorious forever (2-part)



No. 3: Antiphonal Choir

As in the case of the carol and boy's choirs, the music used in this group is memorized. In spite of the fact that both light and heavy voices are to be found in girls of this age,

nevertheless it is one of the most satisfactory ages from which to recruit singers. Choirs younger than this are apt to have a great deal of absence due to illness, and singers a little older are not always consistent in their enthusiasms. In this age, however, we have found the fluctuation in membership very slight. During the past season we had fifty-one girls in the choir and there were only three substitutions in personnel during the season. With such a consistent personnel throughout the season it is not difficult to adjust the matter of light and heavy voices, and achieve good ensemble.

Vestments for this group are cut in the traditional ecclesiastical style, using a rust-red and white.

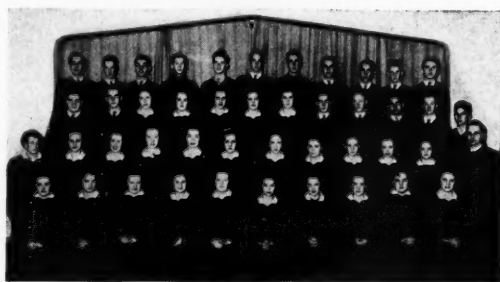
We would like to use a short cantata with this choir but so far we have been unable to find a short worthy cantata on a general theme. I hope some of our good church composers will write cantatas suitable for this combination of voices.

This group appears, of course, also at the festival services; occasionally it has presented short model worship-services of music and poetry. The devotional feeling and precision which a choir of this age can achieve are remarkable and significant. Directing the antiphonal choir has been a rich experience. This group has given much color and devotional enrichment to our services.

The next ensemble is CHAPEL CHOIR, a mixed group composed of forty-four highschool and first-year university students. This choir rehearses on Wednesdays at 7:15 and Sundays from 5:15 to 6:15. Vestments are of a light blue material cut in the academic mode; the music is for four-part mixed chorus with occasional division of parts.

This choir is performing a unique service in our Eventide Worship, which is a part of our Eventide Fellowship under the direction of Miss Margaret Wiener of the Church staff. The following is the program for Sunday evenings:

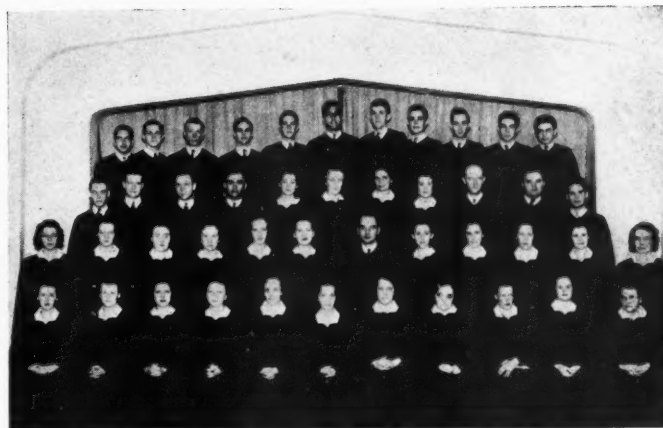
- 5:00 to 5:30—Open House for highschool students.
- 5:15 to 6:15—Chapel Choir rehearsal.
- 5:30 to 6:15—Discussion groups for highschool students.
- 6:15 to 6:45—Lunch for both highschool and university students.
- 6:50 to 7:30—Eventide Worship.
- 7:30 to 8:15—University discussion groups.
- 8:15—University Open House.



No. 4: Chapel Choir

At 6:50 the organ prelude begins and the worshippers assemble in the nave. The choir lines up downstairs for devotions with the minister. Promptly at 7:00 the choir moves up to the narthex where it chants a devotional sentence. A memorized processional follows, with the congregation joining at the last stanza, the choir singing a high descant. Then follows a short, carefully-arranged worship service, which includes readings, responses, an anthem, an eight-minute meditation by the minister, all arranged in thematic fashion. At the end of the services the choir marches out singing a memorized recessional, and singing a three-fold amen in the narthex following the benediction.

We have found that chapel choir at the heart of the Sunday evening worship has probably been the greatest factor in stabilizing the Sunday evening program. In making up the Sunday evening service the same care and thoughtfulness is



No. 5: THE ULTIMATE

Motet Choir which serves the main and most important choir function in providing music for the standard services

used that we show the morning adult worship. Programs are mimeographed; lights are regulated throughout the service with rheostats; ushers are carefully trained, and the whole service moves with a pageantry and beauty designed to be artistic, worshipful, and attractive to young people. So successful has our eventide worship been in Westminster that I have wondered why more churches have not discovered the value of making their second service a young people's service of a quiet, beautiful, meditative nature designed to capture the thoughtfulness of young people. Highschool mixed voices are ideally adapted to such a service, for they are not to be forced, and are thus ideal for the soft effects and quiet ensemble required for a vesper service. Favorite numbers from chapel choir's repertory of last season are listed here.

CHAPEL-CHOIR FAVORITES

Arkhangelsky-j, O Gladsome Light
Bach-hn, Jesu Joy of man's desiring
Barnby-hn, Sweet is Thy mercy
Bortniansky-g, Cherubic Hymn

Occasionally a more stirring anthem will be desired and we have found Andrews' "Hail to the Lord's Anointed" (Novello) quite useful, as well as Marchant's "Judge Eternal" (Novello). Last season this choir sang two of Joseph W. Clokey's cantatas, "Christ is Born" and "Adoramus Te" (Birchard) both of which we found ideal for this type of choir; we presented the first one at a church in another city last season and the group seemed thrilled with the experience of singing in another church community.

Chapel choir memorizes only an occasional anthem, for in this choir we encourage good sight-reading and flexibility. Usually by the time an unaccompanied anthem is ready to present, it is well memorized. A choir of this age has its own unique characteristics; we have found that rehearsals should be short and quite intensive. This is the age which seems to appear the best in processions, the singers marching with poise and dignity; rarely is any time lost in getting a good processional. We have found also that this choir is more apt to "rise to the occasion" than any other choir; somehow the members have that vitality and freshness which, although seemingly buried at times in rehearsal, refreshingly emerges in actual performance.

Our adult group is MOTET CHOIR, has a membership of forty-five, is vested in rich maroon vestments cut in the academic style, and is the regular choir of the morning services. The group rehearses Thursday evenings for an hour and a half, and Sunday mornings it meets for rehearsal at ten, with service at eleven. In addition to these rehearsals the men's and women's sections alternate Tuesday evenings for sectional rehearsals. At times during the season we conduct rehearsals on both Tuesday and Thursday evenings.

We have tried to achieve a repertoire representative of the great schools of church music, using both accompanied and unaccompanied anthems. The group shows a great interest in oratorio work. During the past season it presented choral worship services from "Elijah" and the "Creation," and for

some time the choir has been working on the "St. Matthew Passion" for next spring. Eventually we hope to present great oratorio and church-music festivals which will give the community opportunity to hear the larger choral works seldom heard in this vicinity. Some of the favorite anthems from the repertory of this choir last season are herewith given.

MOTET-CHOIR FAVORITES

Dickinson-h, Thy Word is like a garden
 Farrant-d, Call to remembrance
 Ireland-ls, Greater love hath no man
 Ivanov, Bless thou the Lord
 Lockwood-h, All Thy works praise Thee
 Lutkin-h, What Christ said
 Noble-h, Grieve not the Holy Spirit
 Pergolesi-g, Glory to God
 Praetorius-g, Sing we all
 Purcell-e, O sing unto the Lord
 Schuetz-h, Pharisee and Publican
 Shaw-gc, With a voice of singing
 Williams-ls, When the Son of Man shall come

The ideal of this choir is to sing a beautiful and artistic worship service in the simple dignity of the Presbyterian tradition, and to that end the choir presented, in addition to various responses and processions, some seventy anthems during the past season. We intend, of course, that this group should be at the climax of our graded choirs; our best young singers as they grow up will be trained for service in this choir.

This then is the framework of our choral scheme; behind it are the united and unselfish efforts of many people who are concerned about the program and its service to the church. In the first place, the cooperation and support of the ministers at Westminster have encouraged experiment in new forms of worship and attainment of the unified service.

Then there is the music committee—and I don't believe a finer one ever existed. Mrs. J. G. Mason, chairman and herself an organist, arranges the multitude of business details in connection with the program. The financing of vestments, various personnel problems, collecting of fees, etc., are all accomplished with a dispatch, spirit of cooperation, and helpfulness which would make any director take heart. The personnel of the committee is so constituted that the organizations of the church and community vital to our music program are represented. On the committee are several influential business men representing the board of elders and the trustees, the chairman of the vestment committee, a prominent voice teacher, instrumentalist, and singer.

For all our choirs we are fortunate to have the service of excellent pianists who accompany the rehearsals, giving their time and musicianship without remuneration.

Then there are the choir mothers. For each of our younger choirs—with the exception of the boy's choir, which has only one—there are two choir mothers selected at the beginning of the season. We have found the best way to select the choir mother is simply to let the singers themselves suggest various mothers from their group. The mothers named are interviewed by the chairman of the music committee, and generally we have found the choir mothers selected are very willing, faithful, and indispensable to the well-being of the choir.

A choir mother is always present at every rehearsal of the younger choirs. She keeps attendance records, takes care of vestments, and performs the many services which, without her presence, would cause interruption in rehearsal routine. In some of our rehearsals the choir mother calls the group together at the beginning of rehearsal, takes attendance, asks one of the choir officers to lead in a devotional chant, and then calls in the director to proceed with the rehearsal.

Each choir, with the exception of the carol choir, is organized and such details as arranging the room between rehearsals, distributing and collecting music, calling the singers

into rehearsals, rest on these officers. Thus it can be seen how much of the necessary detail is performed by other interested people; the director's mind is free for the musical task at hand.

All applicants for our various choirs are required to have auditions. We have found it wise in this situation to use a standard audition form and to ask all applicants for each choir to take the same musical tests. Personally I believe it unwise and futile to plead for singers. When vacancies occur in our various sections we let it be known through our weekly church paper (which goes into the homes of the parish every Friday) that there are such vacancies, and applicants are "invited" to arrange auditions. Then, too, the minister and interested friends often turn in names of choir prospects, and these people are called and invited to arrange an audition.

We have tried to arrange our audition tests to reveal latent musical ability and to encourage participation in this form of self-expression. The object of the audition in this kind of a choir set-up is not necessarily to reveal extensive experience and music knowledge. Our delight is in finding those people who *COULD* be singing and are not. I could name many, many instances of people who claimed no musical experience whatever, who came into audition merely to please a friend or parent, who even had to be shown the location of their part on the staff, yet who today after choir experience and training are rendering valuable service in our choirs. Also these people have "found themselves" in a church activity they enjoy.

Sometimes applicants have to be turned down, and in such instances the matter is frankly and carefully explained; if the applicant is a child, we call the parent immediately and explain the situation.

We have a standard mimeographed audition sheet, so that a permanent record can be kept of the audition. A synopsis of the audition record is as follows:

1. Name, address, phone, age, grade in school, the choir for which application is being made, and date. Who recommended or suggested the applicant as a choir member, the parent's name (if applying for a younger choir), church membership, extent of private vocal instruction and teacher, previous choral experience, instrumental training, and solo experience.

2. The applicant is asked to sing unisons at the keyboard, to sing the upper of two tones struck simultaneously, to sing the lower of two tones struck simultaneously. Applicants for the two older choirs are asked to sing the middle of three tones struck simultaneously. These are graded from one to ten.

Various intervals are played quite slowly on the keyboard and singers are asked to sing them in sustained fashion.

Some observation is made concerning general pitch sense, in low octave and in high octave.

The applicant is asked to sing through a few bars of some familiar tune (such as "America") on various sustained sounds without accompaniment to ascertain how well he can stay in the key.

Some observation is made concerning even tone and attack.

The range of the voice is indicated on the staff.

An observation is made concerning the part quality, the part range, and the part which the applicant is to sing in the choir.

A description is made of the type of tone. Observation is made concerning tremolo, the volume of tone, the blending quality of the voice, breath support, and posture.

3. A rhythmic phrase is played and applicant is asked to sing it. For antiphonal age and above, a rhythmic question and answer are played at the keyboard and applicant is asked to recognize correct and incorrect answers; various kinds of rhythms are played and applicant is asked to recognize them; sometimes applicants for younger choirs are asked to keep time to a march.



THE JACKLING MUSIC-ROOM

The Great and Swell are housed in chambers behind the grilles respectively left and right of the window at the left; Choir Organ speaks through the grille to the left of the fireplace, and the Echo through the grille over the console alcove.

4. The rehearsal schedule is explained and applicant is questioned concerning his ability and intention to attend all rehearsals.

5. If applicant is from another church, record is made of clearing with the pastor of that church.

6. Some estimate is made concerning the applicant's alertness, concentration, general attitude, and dependability.

The various tests are modified considerably for the younger ages. We have found these tests especially valuable in testing inexperienced applicants, for they (or their parents) are usually quite eager to know what the possibilities for development are. Experienced singers find the tests challenging and enjoy the novelty of taking them. The conduct of auditions is most important, for at the audition the singer receives his first impression of the choir.

We make every effort to supply corrective exercises for applicants not accepted, and a number of people have been invited into a choir at their second or even third audition. We have found it quite valuable to keep these audition records on file where they may be found quickly; parents and teachers often ask about the musical ability of certain children, and it is good to have this information at hand. In two years we have collected 415 audition records; it would not do to trust such matters to memory.

We have found it wise in our Church situation to charge a small fee in our three younger choirs—which are the choirs not singing every Sunday. We intend that choir participation should command respect as a medium of musical training, and as such we believe a fee is not out of order. For singers from Church families, a fee of \$2.00 a season is charged, and for out-of-church families the fee is \$3.00. Interested people in Westminster have made possible scholarships for children unable to pay this fee. No fee is charged for audition.

If an applicant is accepted he is given a booklet telling of the choir for which the applicant has been accepted. This

booklet gives information concerning choir membership (who is eligible), choir organization, choir mothers, fees, when and how rehearsals are conducted, some word as to the worship standard of the Church, a description of the vestments and their care, choirloft demeanor, attendance requirements, and some word as to the ideals of the choir.

We have found it wise not to have many rules of choir membership. We expect every member to be present every time unless there is sickness involved, or unless there is some educational project which keeps the member away. We insist that in such absences the member call the director before the rehearsal and explain the situation. We have found that rules cure no evil; the task, as I see it, is to instill a spirit of friendly cooperation into the choir.

Of course, there are instances in choirs, as in any human institution, when members show a lack of cooperation and have to be dropped. Unworthy material usually finds itself out of place and disappears from the choir rolls. Whether such people are asked to leave, or whether they leave of their own accord, is not important; somehow they never stay long.

With the booklet giving the choir information, sent to parents of singers accepted for the three younger choirs, is a blank which the parent is to sign and return, stating that the parent is familiar with the requirements of choir membership and will cooperate with the director in the matter.

We have found it wise not to be mentioning constantly the matter of attendance. We do, however, make every effort to keep a very accurate record of attendance and to let the singers know that this record is being kept. Each month for our two older choirs the attendance record of every choir member is posted, using a *percentage basis. We let it be known early in the season that such records will be published at the end of the season. At that time we publish a small booklet giving the personnel of each choir, the seasonal attendance

record for each member, a description of the special music services, and the complete choir repertoire. I feel that care in keeping records of the choir personnel is vital, which records are to be regarded as the permanent property of the Church.

We make a synopsis of each member's choir record at the end of the season, which gives the number of choir meetings attended, some observation concerning the member's courtesy in promptness, attendance, general musical contribution and improvement, and general attitude portrayed toward the work of the choir. This, along with application for the next season's choir, is clipped to the audition sheet. These records are carefully filed, are brought up to date at the end of each season, are readily accessible, and are, of course, available to the music committee and the minister.

This matter of keeping permanent choir records is one way of lifting a church's music program out of the category of being merely the personal following of a director. I believe we must build for permanency; it is a great tragedy in church music when an excellent music program crumbles because there is a change in directors. With complete records covering the many people who pass through the various choirs over a period of years, a new incoming director has ready information concerning desirable and undesirable singers of a church community. Again, I believe that the most of this attendance information can be noted by choir secretaries and choir mothers, the director only furnishing the information concerning the musical contribution of the various singers at the end of the season.

Choir projects in the local church are in the last analysis projects in worship. When we lament the lack of music appreciation in specific congregations, in most instances we must also lament a devitalized worship. The very organization of graded choirs presumes a lift through participation and appreciation of the standards of corporate worship. That, in my opinion, is why the graded choir idea is sound. I feel, however, that we must proceed carefully in the individual parish. There is no virtue in organizing multiple choirs if they are not administrated properly, not directed well, and if they make no contribution to the worship of the church.

I believe the younger choirs should be assigned some definite and regular responsibility in the worship life of the church. In the ordinary church situation we are not trying to organize conservatories; we are rather trying through fine church music to raise the worship levels within the church. It seems to me that the most natural way to accomplish this is to let these younger choirs participate in the worship at their own levels. That's where they are most needed! In spite of the proved fact that children's choirs can be trained to sing with great artistic finish, and to appear with dignity and good taste, I do not believe that as a Sunday-after-Sunday feature they belong in adult worship. Their natural place is in helping to administer the worship at their own age levels.

The crowded, noisy, and hectic conditions of many church schools prevent any semblance of the majesty of Christian worship, let alone the use of a finely-trained choir. Nevertheless I believe the church will someday realize that these younger choirs can best prove their worth in the services of their own departments. In Westminster, as in any other church, we are attempting a program of graded services and now our task is to lend these choirs to the support of that graded worship.

At 11:00 there is the adult service with the motet choir participating; at 7:00 there is the young people's service with either the chapel or antiphonal choir assisting; and now we are concerned about and experimenting with a 9:30 Children's

*The monthly attendance record for each member is computed by dividing the actual number of times present within the month by the number of choir meetings within the month. From the resulting percentage is deducted 2% for each late, 2% for each incomplete (leaving rehearsal before it is over) and 15% for each absence without having notified the director in advance.—D. D. K.

Church service in which the carol choir or boy's choir sings, the service, lasting thirty minutes, to be held in the nave of the church and followed by the lesson-period in the various departments. All these services are planned with equal attention to artistic detail and service sequence. The vision of carefully-planned graded services in which the various choirs take their specific places, in which all ages have opportunity to worship in the most beautiful "place" in the church, and in which all ages can experience the beauty and majesty of worship is a thrilling one to me.

In traditional festival services all our choirs are used. At the Christmas carol service the chapel and antiphonal choirs occupy the rear balcony, the boy's and carol choirs are on the chancel platform, and the motet choir is in the choirloft. The same arrangement is used for the Easter choral service. At the hymn festival in February the various choirs are assigned to certain sections in the nave, so that from the very midst of the congregation they thus encourage congregational participation. The precentor for this service leads from a high platform in the front of the church. At the final choir festival of the season all choirs are grouped in the front of the nave. In our festival services we do a great deal of antiphonal singing across the church. In all festival services, also, we use a processional which all choirs sing from memory as they enter the church—which makes an impressive beginning of worship.

There are several service ideas we have found useful. Early in December to usher in the Christmas season our motet choir presents a Round-the-Table Carol Service. This service is conducted in the church parlors where a beautifully decorated table for the choir is set up. At the time of the service the choir members appear one by one, each going to the table and lighting a candle at his place. When they are all assembled the choir members stand with the minister (who sits at the head of the table) and sing a "Grace Before Singing." The symbolism is that all members of the congregation are around the table and that the occasion is a feast of song. Semi-familiar carols, sung by both choir and congregation, and explained by the minister and director, occupy the evening and the occasion is one of beautiful informality.

There are numerous other special musical services during the season, such as cantata or oratorio presentations; and other thematic services, such as a service of music and poetry



Donald D. Ketting, M.S.M.



THE JACKLING RESIDENCE
at Woodside, California
housing four-manual Kilgen organ
Music-Room at extreme left

integrated around the theme "The Presence of God," presented by the antiphonal choir.

One other service we have found especially telling is the "Litany at the End of the Choir Year." This occurs in the middle of May, at the end of the choir season. The first part is a praise service in which a choir presents a brilliant anthem in keeping with the theme. The second part is composed of a litany. One of the younger choirs is asked to stand; the minister reads a prayer which would appeal to that age particularly; the congregation responds with a sentence, and the choir sings a short devotional response. That choir remains standing while each choir in turn participates in the litany, and finally when they are all standing they unite in some great number, such as Beethoven's "The Heavens Resound." Such a service gives the season a brilliant and devotional ending. In our various festival services we are fortunate to have the services of associate directors who are fine musicians from the local schools or university, who come to the last few rehearsals before a festival service and then direct the various choirs in the festival. I am at the organ during these services and direct the choir occupying the choirloft. The contribution which these associate directors render is of inestimable value in the success of the festival services.

The administration of our music program has been emphasized somewhat, for it is precisely at this point that we have had to launch out into the unknown. I realize that choirs are essentially musical organizations and not projects in administration, but if the organizational details are accomplished with thoroughness and precision, the way is clear to thorough concentration on the musical task at hand. It has always seemed to me that if we can convince a church that our choirs are business-like organizations as well as artistic ensembles, then we church musicians will receive greater encouragement from the church officials who are concerned over budgets as well as good music.

As time goes on I am becoming more and more convinced that a choir-school training is a prerequisite for the direction of the music program in the larger churches. At the choir school the aspiring church musician can study under the outstanding leaders in church music, can become familiar with historical liturgy, can become sympathetic with the mission of the church, and can acquire a conscience concerning worship at the various age levels in the church's life. I will always be grateful to the faculty of the School of Sacred Music at Union Theological Seminary, New York, for the training and vision received at their hands.

Our choral season in Westminster, while intensive, is short, lasting from the middle of September to the middle of May; during the summer months the many preparations are made for the following season. The choice anthems from the repertoire of outstanding choirs published in T.A.O. during the past season are ordered, the reviews of new publications

†It is interesting to note here that Edward Dickinson, in his *Music in the History of the Western Church* (Scribners, 1928, p. 408) makes the observation: "The musical problem of the non-liturgical church in America is, therefore, not one of creation but administration."—D. D. K.

are read and single copies of the numbers which seem to suit our needs are ordered. In this way over a period of years a choice personal library of anthems has been acquired which has been catalogued according to theme for use in unified worship. During the past summer I attended to great advantage the Christiansen Choral School of Ephraim, and the conference on church music which Dr. and Mrs. Clarence Dickinson conducted under the auspices of Friends University at Estes Park, Colorado. There is so much that is new and changing in the field of church music that each summer many new ideas are discovered for experiment the following season. Somehow church music in good taste seems to supplement well the best prophetic ministry of the day. It is difficult to conjecture just what the implications of the present renaissance in church music and worship really are, but from historical precedent we know that Protestant reformations have the habit of coming "on wings of song."

ADDENDA

Donald D. Kettring was born in Sewickley, Penna., finished highschool in Ravenna, Ohio, graduated from Ohio Wesleyan University in 1929 with the B.A. degree, and from the School of Sacred Music, New York, with the M.S.M. degree in 1931. His first church position was with Home Street Presbyterian, New York, in 1930, followed by Market Square Presbyterian, Harrisburg, in 1931, and thence in 1936 to his present Westminster Presbyterian, Lincoln, Neb. For three summers he taught music and worship in the Presbyterian Leadership Training School, Wooster, Ohio, and in 1935 he gave up church work to study in the Presbyterian Seminary, Chicago, "in order to resolve an old conflict between the preaching ministry and church music as a life profession. At the end of the academic year in Chicago, music seemed to have preference over the preaching ministry, and the resolution was made quickly and quietly to rejoin the ranks of the church musicians."

Mr. Kettring, musically, is distinctly a product of the School of Sacred Music, New York, with Dr. Clarence Dickinson exercising the major influence. He studied organ first with Harrison D. LeBaron, later with Dr. Dickinson; voice with Mrs. William Neidlinger. His father conducted an old-fashioned singing-school in rural Ohio; he remains a bachelor, and while he has many interests outside music, none ranks as any particular diversion or hobby.

What kind of loyalty, what kind of interest in the work, can such a man inspire in his choristers? The record of motet choir shows 87% attendance, with four scoring 100% and eight others reaching 95% or better. Carol choir, the youngest, scores 93%, with three reaching 100% and eighteen others going 95% or better. Want to tell your choirs about this?—ED.

NOTE: Very obviously Mr. Kettring intends his repertoire lists to include only the best, and therefore each number listed has his endorsement. As these pages have frequently said, such endorsement is worth more than the recommendation of a reviewer can be. The identity of the publishers represented will be found in our Key to Publishers, on January page 4.—ED.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

It's Just Too Bad

BUT all too true that T.A.O. is not a good advertising medium for some products and persons. In the first case, it would temporarily enrich the publisher to advertise here an organ-builder whose product is hopelessly buried in the style of the 1890's, but no other purpose would be served. The advertiser would get no return for it; T.A.O. readers do not want their 1938 organs built after the pattern of 1890.

Similarly it would be useless to advertise the latest motion-picture in T.A.O., or the newest fad in chewing-gum, or a correspondence course in how to learn to play the piano in ten easy lessons. And for much the same reasons we believe it would be useless for an organist to subscribe to or advertise in T.A.O. if his main idea were to see his own name in the text pages.

The purpose of T.A.O. is the same today as it was twenty years ago when the Guild felt the need for a publication that would seriously discuss the problems (not gossip) of the organ world. It's only a waste of ink to say that one of our readers gave "The Messiah" or "The Holy City" for the thousandth time, and equally silly to talk about an organist's playing a recital or a series of special evening preludes. These things are not news; it would more likely be news if an organist didn't do such things—but in that event the organist would be too lazy to be worth mentioning anywhere, let alone in T.A.O.

The real news, if there is any such thing in the organ world, is found in the advertising pages. It is there we must turn to keep ourselves informed of the identity of the builders who are making progress, whose instruments are the ones we should buy when our church needs a new organ; informed of the new organ and choir music and books of prime importance to our professional welfare and our ability to continue to earn a living; informed of the recitalists who have been successful enough in recital work to enable them to carry that work along on a legitimate business basis, just as any work has to be managed.

So if anyone can't build an organ along 1938 ideas, can't offer organ and choir music fit for 1938 audiences, or can't play a recital worth attending or give lessons worth buying, let him spend his money elsewhere than in T.A.O. We like money, like it abundantly; but we want to earn it, not merely get it.

—t.s.b.—

Here's a T.A.O. reader I like. "I have had a group of youngsters—ages nine to twelve—thrust upon me (I really am delighted with the prospect) and have been asked to train them for a junior choir. I have been engaged in teaching youngsters of this age in the public schools for some five years and in that connection have had experience with glee clubs, choruses, etc., but when it comes to training such a group for church work I am somewhat at sea as to the type of music to use. I might add that this is in a small Methodist church and that finances are practically nil." That's just it, isn't it?

Now the lady wants music. The kids can't sing 'yo ho' and get away with that in a service, they need music. And the publishers still have that pernicious habit of expecting to

be paid for any music they send us. What to do?

It is not at all hopeless. This young lady is an up & coming organist; she won't sit around doing nothing. I think she'll tackle the minister first and ask him for his personal donation of ten dollars for music for the youngsters; and she'll get it too—he wouldn't dare refuse. Later she'll tackle some of the other good Christians in the congregation—maybe for a dollar, maybe five dollars, maybe ten. And she'll get the money too. She'll tell her juniors who gave the money each time a new anthem is dragged out. The news will spread. It always feels good to give. It will feel good to the minister after he has given his ten dollars, and feel good to the others too after they've given theirs. It will feel good to the junior choristers. They'll know they're worth money. They'll work harder, take more pride in being present for every rehearsal and every assigned service.

What has the begging organist to lose? Nothing. If she fails for lack of money, they'll all blame her; they'll say she was incompetent when she was not. But if she goes out and digs for individual donations, they may wish she had never been born but they'll give—and behind her back they'll say, "There's a girl who knows her job." This lady's name isn't Soosie, but just the same she's our ideal Miss Soosie and make no mistake about that. She spends her own money too; first crack out of the box she spent her own money to buy a book on children's choirs. And she's already been checking up on the articles by Miss Vosseller and Mrs. Jacobs.

All of which constitutes one reason why T.A.O. has so often asked its contributors for lists of repertoire with the names of the publishers given in each item; only in that way can we help each other in the innumerable difficult problems concerned with church music.

—t.s.b.—

I still have tacked on my office wall the replies some dozen of my brilliant 'immortal saints' penciled on the card I passed around to them years ago during the service when our minister had announced a watch-night service and I knew he'd want the choir there too. It was a volunteer crowd I had trained to tell the truth, so far as possible.

They were unwilling to attend another of those tedious services, and I knew it, but I had to have the vote for the minister, for I knew he'd ask me. There is little use in having any special service unless it gets somewhere. In these pages we have the only new-year or watch-night service I remember having seen that is worth the time it takes. And it's so simple to present. If my church in those good old days had had an organist as good as Miss Anderson instead of merely having me, I wouldn't have that card on my wall, for my volunteers would all have been glad to attend such a service.

—t.s.b.—

How would Miss Soosie like to trade places with Miss Virginia Allen? I hope Miss Allen has the heart of our Miss Soosie, for if she does she'll have the time of her life in enjoying that magnificent organ in the residence of her uncle in California. Some people seem to be born with all the luck, don't they? That's a pretty dress she has on, too, isn't it? Wear one like that, Miss Soosie, next time you give a recital.—T.S.B.



MISS VIRGINIA ALLEN
niece of Mr. and Mrs. Jackling and pupil of Mr. Pietro A. Yon, at the console of the Jacklings' four-manual Kilgen.

New-Year Candle-Light Service

By ELIZABETH J. ANDERSON

In the First Methodist Church, Flushing, N. Y.

OUR service was so successful and effective that it is difficult to comply with Editorial request and try to put it into words. Our minister, the Rev. Norman A. Hall, is proud of the choir school in our church, which it was my privilege to found and which we believe is the only one on Long Island. The service, presented by a choir of 60 voices, was arranged in question-and-answer form, antiphonally, on the hymn, "Watchman tell us of the night." Two trumpeters were at the front doors, playing carols as the congregation gathered for the service.

"Isaiah gives a glimpse of a watchman on the tower of the city wall, keenly alert, eagerly watching for the dawn. Out of the stillness of the night comes suddenly to him a cry, a question—"Watchman, what of the night?" With this as a prelude, the service proceeded.

Borowski, Adoration—organ, piano, violin.

Processional—"Morning star" by Harding. The junior choir went to the front pews, intermediate to the balcony, and senior choir to the choirloft in the front of the auditorium.

Call to Worship, and choral response—"O come to my heart, Lord Jesus," followed by prayer.

Light Festival

Scripture: Isaiah 2: 11-12; Luke 2: 27-32; John 8: 12.

Poem: John Oxenheim's Lighten Our Darkness we Beseech Thee, read as the lights in the auditorium were lowered, representing darkness over the Earth.

"For behold darkness covered the Earth," Handel—bass solo from "The Messiah."

Reading of the first stanza of the hymn, "Nearer my God to Thee."

"Arise shine for thy Light has come," MacDermid—soprano solo, to tell of Christ's birth and the coming of the 'Light of the World.' During the solo, candles all over the church were lighted—in the aisles, windows, pulpit, choirloft, and balcony.

Offering, and anthem, "Ring out wild bells," Fletcher—with chimes rung from the rear balcony.

Processional and Appeal of the People

The senior choristers leave the choirloft and march to the rear of the auditorium, singing the questions of the hymn while a soloist remains in the choirloft to answer.

Minister speaks: "Let your light so shine before men that they may see your good works and glorify your Father which is in heaven."

"Then shall the righteous shine forth," Mendelssohn—tenor solo from "Elijah."

The minister goes to the pulpit platform, searching through the Bible, turning the pages in an evident search for something, while the organist softly plays the hymntune, "Lead kindly Light." The minister then in a moment begins to read—Lamentations 1: 1-12; Isaiah 1: 13-16.

"Holy holy holy," the Sanctus sung by the choir in the balcony.

Minister reads again—Isaiah 6: 5.

A voice from the darkness in the rear of the church asks the first question, "Watchman, what of the night?"

Minister—Isaiah 21: 12; 9: 2.

Questions 2 to 7 are sung between choirs and minister who also reads the Biblical interpretations of the verses.

2. The children—"Watchman, tell us of the night."

3. The children—"Watchman, doth its beauteous ray?"

4. Youth—"Watchman, tell us of the night."

5. Young people—"Watchman, will its beams alone?"

6. Men and women—"Watchman, tell us of the night."

7. Mankind, in a response of peace—"Watchman, let thy wandering cease."

After the first stanza, questions 2 and 3, the children's choir walked to the communion rail, with lighted candles, and faced the congregation. Second stanza, questions 4 and 5, sung by the balcony choir as they marched down the main aisle with lighted candles and went to the inside of the rail. Third stanza, questions 6 and 7, by the adult choir, as they came down the aisle with lighted candles and went to the pulpit platform, surrounding the minister, who read, "Unto us a Child is born, unto us a Son is given." I played organ music of triumphant mood as the choirs formed this beautiful picture, all surrounding the minister and the Bible. An 'angel' then appeared in the choirloft just above the group, and sang the "Cantique de Noel" by Adams, and a lighted star over the entire ensemble grew very bright.

Prayers followed immediately, and then the recessional, "Hark the herald angels sing." Then the benediction, during which the 'angel' stood with outstretched arms.

This service was presented on Sunday evening, January 2. If it can be useful to other organists, to copy or draw upon, it will have been just that much more useful in the world of the church.

Pneumatic Reed-Starter

• "I was a little surprised to read about the pneumatic starter for the Colston Hall 32' reed" in September T.A.O., quoting comments by the Rev. Noel Bonavia-Hunt. "Willis uses them in all his big organs, and Father Willis used them before him." Our thanks to Mr. Reginald Whitworth for correcting what is otherwise an evidently false impression. Can some good T.A.O. reader give the exact and complete history of the reed-starter?

The Jackling Residence Organ

Built by KILGEN

A four-manual organ in a magnificent setting

HOW many of the forty-eight states can equal California in the superb setting offered a four-manual residence organ? The organ and the residence speak for themselves so eloquently through the accompanying photographs that little else need to be said.

Mr. and Mrs. Daniel C. Jackling, of Woodside, California, some eight years ago purchased a small organ of about twenty voices. It did not take long for the owners to realize that size in an organ does not mean noise but richness; the urge to own creditable richness in organ tone came in due course. That meant a larger organ, a much larger organ.

In the background was a niece, Miss Virginia Allen, who was studying organ seriously and had progressed so far as to enroll as a pupil of Mr. Pietro A. Yon in New York. Mr. Jackling, like every other intelligent person, realized the need for competent advice and conferred with Mr. Yon. Mr. Yon owns a Kilgen in his Carnegie Hall studio, plays a Kilgen in St. Patrick's Cathedral, New York, and has given paid-admission recitals on the Kilgen in Carnegie Hall; Mr. Jackling contracted with Geo. Kilgen & Son to build him an organ, retaining the old pipework and adding to it to make a four-manual instrument.

The Jackling residence in the peninsular region near San Francisco was enlarged to provide abundant room for the pipework, with each division in its own chamber and unusually attractive grille-work to provide tone-outlets into the music-room. The organ left the St. Louis factory in July, the in-

stallation was completed by early September. The chambers provided for the pipework are unusually large, even to providing passageways by which guests in the Jackling home may enter the chambers to inspect pipes and mechanisms; for this purpose the chests carry identification labels for the various registers, as one of the photographs shows. The chamber walls are smooth plaster, painted; floors are hardwood; there is an abundance of light.

The player for the original organ has been so retained that the original library of rolls may still be used, and in addition there is the new Kilgen player with the complete Kilgen library available. Mr. Yon visited the Kilgen factory and made some special rolls requested by Mr. Jackling.

Mr. Jackling, engaged principally in mining, is an engineering-college graduate, member of several engineering and technical societies, a director and officer of the Kennecott Copper Corporation, "president of the Utah Copper Company and Nevada Consolidated Copper Corporation and of their subsidiary railway transportation and other companies." He has received three gold-medal awards for achievements in engineering, one of them coming from the American Institute of Mining and Metallurgical Engineers, of which he was later elected and is now president. The U. S. Government awarded him the Distinguished Service Medal.

The console, on a movable platform, is at the entrance to an alcove near one corner of the music room, with the automatic-player cabinets in the alcove behind it, the Echo organ speaking through grille-work over the alcove, the Choir Organ grille is in the same wall with the Echo but near the other end of the room, with the Great and Swell respectively left and right of an alcove and window at the opposite end of the music room from the console. The photographs by Gabriel Moulin speak eloquently for all the rest.

WOODSIDE, CALIF.		VIBRA-HARP 61	2	PICCOLO h 61
DANIEL C. JACKLING Residence		Harp Celesta	8	CLARINET* 73
Geo. Kilgen & Son Inc.		CHIMES 32		Vibra-Harp (G)
Consultant, Pietro A. Yon		Tremulant		Harp Celesta (G)
Installed, fall of 1938		SWELL: V-13. R-15. S-19.		Chimes (G)
V-47. R-55. S-70. B-12. P-3743.	16	BOURDON* 97		Tremulant
PEDAL: V-4. R-4. S-11.	8	GEIGEN DIA. 73	ECHO: V-7. R-9. S-9.	
16 MAJOR BASS 44		Bourdon	8	COR DE NUIT 73
BOURDON* 44		SALICIONAL* 73		FERNFLOETE 73
Bourdon (S)		VOIX CELESTE* 61		VOX ANGELICA 73
Solo Violin (C)		AEOLINE* 73		VOX AETHERIA 61
8 Major Bass	4	Bourdon	4	FL. AMABILE 73
Bourdon		GEIGEN OCTAV 73	III	AETHERIA 183
Bourdon (S)	III	DOLCE CORNET 183		12-15-17
16 Tromba (G)	2	Bourdon	8	VOX HUMANA 73
FAGOTTO 32	8	TRUMPET 73		HARP* 49
ECHO:		POST HORN* 73		CHIMES* 20
16 BOURDON 44		FRENCH HORN* 73		COUPLERS 31:
8 Bourdon		OBOE* 73	Ped.: G-8-4. S-8-4. C-8-4. E.	
GREAT: V-12. R-16. S-17.		VOX HUMANA-1* 73	Gt.: G-16-8-4. S-16-8-4. C-16-8-4. E.	
EXPRESSIVE		VOX HUMANA-2* 73	Sw.: S-16-8-4. E.	
8 DIAPASON-1* 73		Vibra-Harp (G)	Ch.: S-16-8-4. C-16-8-4. E.	
DIAPASON-2 73		Harp Celesta (G)	Echo: E-16-8-4.	
TIBIA CLAUSA* 73		Chimes (G)	Combons 30: GP-6. SP-6. CP-6.	
HOHLFLOETE* 73		Tremulant	EP-4. Tutti-8.	
DOLCE FLUTE* 73	CHOIR: V-11. R-11. S-14.		Crescendos 5: G. S. C. E. Register.	
VIOLA 73	8	DIAPASON 73	Crescendo Coupler—by which any	
GEMSHORN* 73		CONCERT FLUTE 73	set of shutters can be connected to any	
G. CELESTE 61		SOLO VIOLIN 85-16'	of the shoes.	
4 OCTAVE 73		S. V. CELESTE 73	Reversibles 2: G-P. Full-Organ.	
FLUTE* 73		VIOLINO SORDO 73	Cancels 6: P. G. S. C. E. Tutti.	
Ripieno Minore		V. S. CELESTE 73	Percussion: Deagan.	
RIPIENO MAGGIORE 305	4	FL. TRAVERSO 73	Blowers: 5 h.p. Orgoblo, 2 h.p.	
Ripieno Fundamente		SALICET 73	Orgoblo, ¾ h.p. suction Orgoblo.	
8 TROMBA 85r16'	2 2/3	ROHRNASAT 61	*Indicates pipes from former organ.	

Books on Children's Choirs

Compiled by RUTH KREHBIEL JACOBS

Children's Choirs: Article 8: *Finis*

• The following books will be helpful to the director of children's choirs:

Worship

Art and Religion, by Von Ogden Vogt (Yale Univ. Press)

Modern Worship, Von Ogden Vogt

Public Worship of God, Sclater (Doran)

Church Music in History and Practice, Dr. Winfred Douglas (Scribner's, \$3.00)

Psychology

Study of the Junior Child, Whitley

Background

Story of Notation, Williams (Scribner's)

Quires and Places Where They Sing, Nicholson (Bell & Sons)

Choral Technic

Choral Technique and Interpretation, Coward (Novello-Gray)

Useful Material

Music Under Eight, Louie de Rusette (Dutton)

Creative Music for Children, Coleman (Putnam)

Creative Music in the Home, Coleman (Lewis Myers)

Rhythm Book, Lois Haupt (C. Fischer)

Music Appreciation for Little Children, Clark (R.C.A. Victor)

Come and Caper, Whitlock (G. Schirmer)

Children's Singing Games, Hofer (Flanagan)

Dramatized Ballads, Tobitt & White (Dutton)

For the Children

Great Musicians as Children, Schwimmer (Doubleday-Doran)

Young Masters of Music, Roberts (Crowell)

Haydn the Merry Little Peasant, Wheeler & Deucher (Dutton)

Mozart the Wonder Boy, Wheeler & Deucher (Dutton)

(The easiest way to purchase any of these books is to place the order with one of the publishers whose name and address will be found on the Directory page in the back of this magazine; in ordering, give the complete information as given here.)

FINIS

Winter Practise Facilities

By ALLEN B. CALLAHAN

How to increase your happiness with a simple practise tent

WITH the approach of what seems to be an early and rigorous winter (it always seems that it will be) the thoughts of the organist naturally turn to months of discomfort at the console in order to get out the minimum, or necessary (as the case may be) amount of work with which to get by, at least. For those who are fortunate enough to possess rich churches where the heat problem is nonexistent, this dissertation will warrant only a passing glance, if that; but for those of us to whom the problem of practising at least sufficiently, if not profusely, with the temperature hovering well below 50° and maybe 40°, is an acute one, the matter of doing something about it is an important one.

The Author makes no claim of being the originator of the practise tent, but hopes to be the propagator of the gospel of it, for it is an eminently satisfactory solution to the problem.

Reduced to the simplest terms, it consists of a readily take-apart-able framework surrounding the console, over and around which is spread a canvas. With a small electric heater inside, the equipment is complete and the occupant can practise for hours in the utmost comfort. Needless to say, lessons can be given too, although the canvas does cut down the tone



THE JACKLING ECHO ORGAN

and in the distance, through the doorway, a glimpse of the Choir pipework; note an abundance of speaking-room.

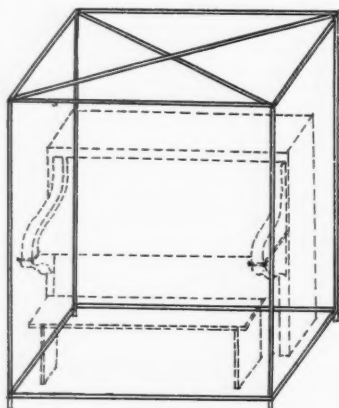
somewhat, not however to a point where successful teaching is impossible.

Of course the details of construction of the framework would differ in almost every case, as there are probably no two churches anywhere with the same details of console placement and immediate surroundings. However, the ingenuity (organists are usually ingenious, aren't they?) of the individual should solve the problem, as the Author has never seen a console which could not be covered in some fashion.

Where the console is lowered into the floor the problem is simplified to one merely of covering the top and the upper portion of the sides, a little above the organist's head. If it stands more or less out in the open, a framework of four up-rights at the corners, held together by pieces at the top and braced by a pair of diagonals, will make a splendid setup. The Author built one for himself in about half an hour, using 1" furring strips, which can be procured cheaply and serve very well. Where the costs of lumber are low, better material, such as 1"x2" dressed pine, will cost no more and be a little sightlier. The total cost in the Author's case, for the wood and screws, was 65¢. Round-head, blued-steel screws about 1½" long are used, driven in until the threads are out of sight and the heads then cut off. A touch with a file to smooth off the resulting burrs finishes them. Holes are drilled in the cross-pieces which fit over the screws and the resulting frame can be put together and taken apart in three or four minutes.

Canvas will be the larger item of expense (the Author's was already on the scene when he built his framework) but since a light weight should be used, one that is quite soft (not like the sail off a four-master) and somewhat porous (for ventilation) the cost need not be so large. In all probability three or four widths (maybe more, depending on the width of the canvas purchased) will have to be stitched together, as the completed canvas should be in the form of a

large square which will cover the top and have enough left to hang down to the floor on all sides. It is then tucked in between the vertical framework and the console, at the corners. The small heater is then installed and it should be left movable. Usually after it has been on for awhile the tent will be warmed sufficiently so that it may be turned off and the tent still remain warm for a considerable length of time (call the attention of the trustees to this in case they kick about the amount of current a heater will use). Then too, with Dr. Pedalthumper exerting himself to the utmost the temperature will be kept at least warm (if the air does not get blue) (or doesn't Dr. Pedalthumper swear?)



Framework of the Practise Tent

Should the organist not be handy with tools, the janitor or some carpenter or handyman friend can be called into service for the few minutes the job will take, and the Ladies Aid can sew the canvas. (This will probably be Miss Soosie's solution to the problem.) Needless to say, some provision must be made for entrance and exit—such as letting one side hang loose or leaving a corner untucked; however be careful of letting in drafts around the bottom or corners. With a thin canvas the heat can escape and enough cold fresh air get in to keep the ventilation quite nice.

The Author has practised for hours on end in his own tent and can vouch for the comfort of it as well as all the others which were in use in the churches he practised in while in school. Assembling and taking apart will be greatly facilitated by numbering each corner—the upright and the ends of the cross-pieces which fit on them, as well as the ends of the diagonals. These two pieces should have a screw through them in the middle where they cross, to hold them together and by which they can be folded together when taken down. This further stiffens the frame when it is together.

Moller Builds Unprecedented Portable

• October 12 the M. P. Moller organization demonstrated before an audience of guests the portable 4m unit now on its way to the purchaser, Reginald Foort, London, Eng. According to the local newspaper, the organ is to be used for vaudeville, broadcasting, recording, etc., and has been made portable so that it can, within 48 hours, be taken down, transported to another city, and set up again ready for use.

The stoplist shows 2007 pipes, 25 voices, 27 ranks, 4 percussion, 18 traps, and a total of 274 stop-tongues, with 100 combons and three crescendos plus register-crescendo. The newspaper says it weighs about 20 tons, is planned in sections in steel frame-work, will be transported on especially-designed trucks and trailers, the electric system is planned on a plug-in system, electro-pneumatic action, sterling sliver contacts, uses 30 h.p. motor.

Mr. Foort expects to begin his tour Nov. 15 in England. He visited America two months ago and inspected some of the completed parts. Full details and stoplist in later columns.

Autobiography of a Composer

By an AMERICAN COMPOSER

Proving that some still write for a practical idealism

MY father and mother were both church musicians, in a humble way. It was intended that I should be a professional church musician, but a peculiar muscular trouble developed in my arms and the dream was given up.

But all through the years I was at the organ, doing what they had done—trying to do what was possible to elevate the character of church music in the community, and they give me credit for doing that very thing. Sometimes it was hard for them to understand, but later on the light shone. It was good for me and I hope it was good for them. At any rate there was no church in Indiana which had a higher order of music than did that one.

It was my desire, particularly as years came on, to provide music which would help create a devotional atmosphere; I searched all over to find such music which would be within reach of an amateur body of busy singers. We stressed the importance of responses rather than display anthems, and as a result there was a tone to our services which was (so many said) inspirational, helpful, restful. Oh, we sang anthems, and gave cantatas, but often at Christmas and Easter we gave carol services that came to be eagerly looked forward to by choir, congregation, and community.

We started the Christmas carol services back in 1907, after I had spent a winter in New York (working at the Double-day-Page plant on 16th St.) when I had heard the beautiful carol services at Calvary and Brick Church. That winter I learned a lot from prominent organists with big reputations—what not to do as well as what to do.

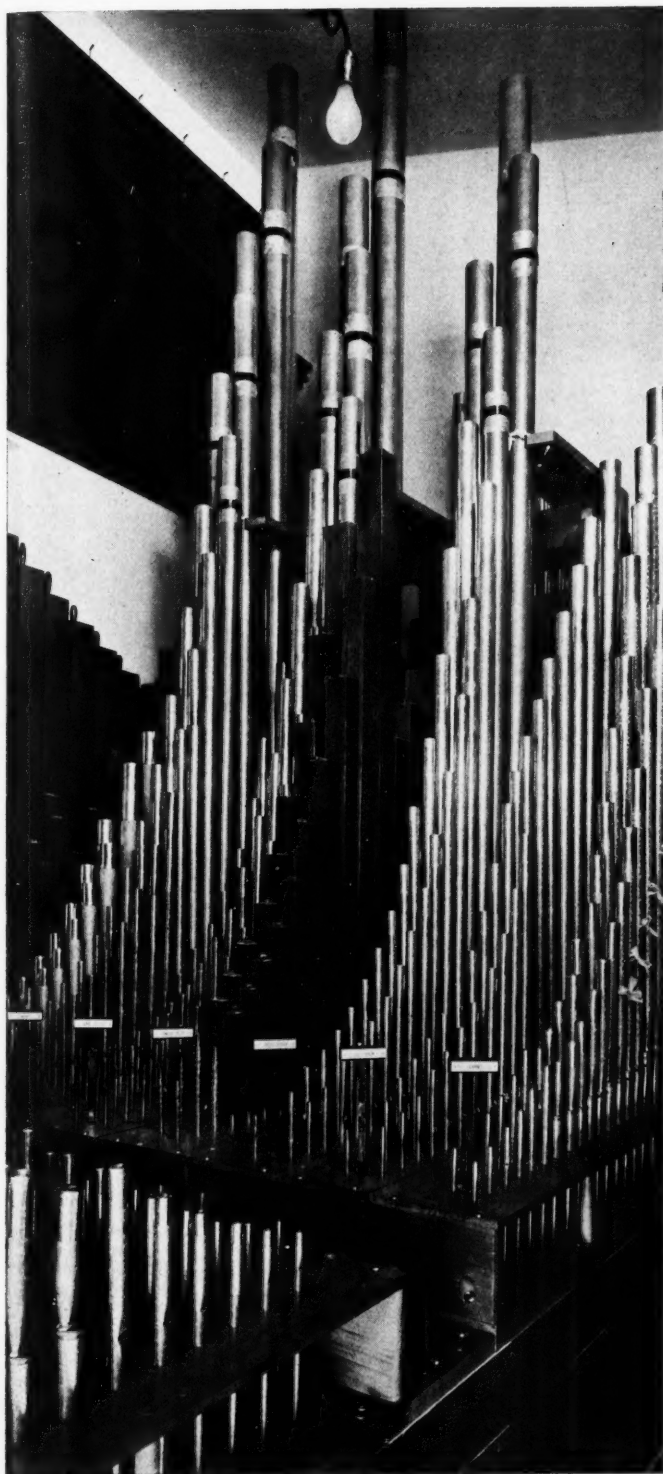
Going back home I really began to grow, and the desire to create gradually developed. Beyond some responses and sentences, all done to enrich the service, little was accomplished until along toward 1924 when I worked out several things for our church centennial. The first publications came in 1926 (except for a setting of the Lord's Prayer, Schirmer, 1920, which you reviewed as the most interesting setting which had come to your attention up to that time) by Gray, Schmidt, and Ditson; and the mill has ground ever since.

On my part there are no delusions or illusions as to the importance of my stuff. Practically all of it has been written with an idea. The texts usually are of the sort with something of a message, spiritual or inspirational, or for a specific purpose or for a special type of service—and the music is supposed to in a measure interpret the text—at least back it up.

I haven't any time for the usual church solo, which to my notion has little of religious flavor about it. Rarely did I use a solo—sometimes I had to. As for my anthems—most of them are easy as to reading, partly because there is a need for easy, carefully-written anthems, partly because I do not know enough of counterpoint to write a difficult work. They are not always so easy to sing properly—they do sometimes fool a director and his choir—and the reviewers.

Prominent directors all over the country have written to me about the effect produced by this or that anthem or service part—and that is my best recompense. To have done for others what some composers had given me is a real source of satisfaction. Indirectly I have also had good words from rectors and ministers—and they are a hard lot. Some of the directors write that my stuff has added distinction and atmosphere to their services, and some of them praise what they call the peculiar beauty of certain numbers.

All this to give you the reason why—and some of the results. It isn't so easy to blow one's horn, but it is nice to try to tell some people about one's ideals and the efforts to follow them.



THE JACKLING CHOIR ORGAN

Left to right, as the markers show: Salicet, Violino Sordo Celeste, Concert Flute, Solo Violin Celeste, Solo Violin, Clarinet.

I know now that instead of wholly giving up musical work professionally, I should have studied composition and conducting. Sometimes I feel that I could do most anything in reason with a chorus or an orchestra if I had the technic and the background—and I have musical ideas entirely too big for my limited technical ability. It's hell to be in such a fix!

As it is, I am a printer, member of a firm doing general run of work, little of it calling for any inspirational feeling. Instead, I'd like to do such typographical work as does Adler, or Rudge, or John Henry Nash, or the Grabhorn Brothers.

You see, I am a little fellow with big wishes—and it will always be so. But, I am thankful that I can carry on and keep the good family going—thankful that I am not flat on my back as are so many men of families, in this health-seeking place.

I have not done regular playing since leaving Indiana for this place in the Spring of 1925. Sometimes I do a little substituting for local churches. After nearly 30 years of being tied down through most of the year it is good to be free. Spend most of my Sundays at the piano on composition. Yes, like Mussorgsky and Gounod, I have to do all my writing at the keyboard—but what a variance in the output! I threaten to take a correspondence course in theory. Mrs. says I must. Perhaps I may yet do something to satisfy the purists and highbrows.

Just why I have spouted all this stuff is more than I can understand—but here it is. Perhaps you can at least get hold of the idea back of my things. What some of the big fellows are doing for the big choirs and directors I have tried to do for those who want less difficult music but still want sincere things.

Autobiography of an Organist

By B. FRANK MICHELSEN

Individual initiative not yet displaced by 'political nursing-bottles'

THIS sketch, written in response to Editorial request, is intended more as an appreciation of the great legacy the founders of our nation bestowed upon us all, rather than to furnish mere biographical material. I have in mind, in particular, the deeply significant provision made in the ninth section of Article I of that far-seeing instrument which our forefathers gave us, our national Constitution, which provided that "No title of nobility shall be granted in the United States." In other words, everyone a commoner, rich and poor alike—all endowed with equal rights; all assured a full and free opportunity to improve his or her lot in life by the practise of "rugged individualism." This, being interpreted, simply means accepting personal responsibility for one's own welfare and advancement. Glorious opportunities still knock at the doors of those who are willing to assume such responsibility.

I was born in a sod-house on the rolling prairies of Kansas. My parents were of hardy Norwegian stock. They had but recently come to this land of golden possibilities from their native land of the midnight sun. When I was two years old, my father learned of an opportunity to lease a farm in Connecticut, not far from Norwich, so we left the lonely prairies and came east. I shall never forget those early days back on the farm. At the age of six I began to attend the ungraded country school and also Sunday school. This entailed a journey of several miles, usually made on foot because the horses were too busy on the farm, or else resting on the Sabbath. The latter day was always one of great anticipation. It was then that I heard chords like the 'sounds of grand amens' from the glorious little harmonium in the Sunday-school room, that had clarified ensemble and all else backed off the map. Many a Sunday I hurried to the little church, to stand and gaze at that wonder-instrument. How I longed to play it!

However, greater things lay in store for me. I was admitted as a chorister of Grace Church, New Bedford, where I am now organist and choirmaster, in 1898. Edward J. A. Zeiner was organist and from him I learned to produce the indispensable head-tone that goes hand in hand with the soprano section of this type of choir.

Then a brand new piano came into our home and I learned

of a teacher who gave piano lessons—at 35¢. I gladly paid for instruction from my weekly allowance of 50¢, which left me 15¢ for new music.

Then my voice broke, just when a devoted family in our parish presented Grace Church with a beautiful memorial organ. However, our new organist asked me to sit on the bench with him on Sundays and turn pages. My first organ instructor was this same man, William Irving Lyon, whose teacher had studied with a pupil of Mendelssohn. Two of Mendelssohn's pet aversions were thus handed down to me. The first was his objection to too frequent retards; Mendelssohn once declared there ought to be a law against retards in music. The second was the lullaby effect so many conductors gave to his chorus from Elijah—"He, watching over Israel." The triplet accompaniment to this movement was intended to depict a virile God, who, indeed, "slumbers not, nor sleeps." Mr. Lyon was once criticized for having us sing this chorus in accordance with this expressed wish of the composer.

Our 3-41 memorial organ was built by Cole of Boston; Horatio W. Parker wrote the stoplist. It was rebuilt by Hutchins-Votey in 1902 and is still in excellent condition, thanks to the adequate income from an endowment fund provided by one of the donors. I determined to become an organist and from then on until I was 21, I worked days, went to evening highschool, and practised by myself on the piano. Then I burned my bridges behind me, gave up running an engine in one of our industrial plants, and really started to study music.

Edgar A. Barrell was a most thorough and patient teacher. I was with him almost daily for the next four years, studying piano, organ, harmony, counterpoint, and boychoir training. I became his assistant, and played an occasional service for him.

My exchequer began to run low during the second year of full-time study, and one morning I discovered that I needed two dollars more a week to make both ends meet. I felt a bit panicky for a moment, then a feeling of calm assurance stole over me. It made me feel certain the amount would be forthcoming, and before I could start to practise, the doorbell rang. A man had called to see if I would be willing to play for their Sunday-school. "We pay two dollars a Sunday" were his glad tidings. In addition to playing the three hymns for opening and closing the service, I organized a junior choir to lead such singing.

Then piano pupils began knocking at my door, and it was not long before I was teaching from three o'clock every afternoon until ten o'clock at night, beside getting in a few lessons before school in the morning and the same number during the noon hour, and all day Saturday.

Such activities, along with my work with Mr. Barrell, gave me rather a full day. However, I managed to find time to take a university extension course in English, which included science and Latin in addition to rhetoric and a deal of reading of classical writings. The course was invaluable to me, and I think our universities from one end of the land to the other should be heartily commended for making such instruction available to the thousands upon thousands who yearly take advantage of such a golden opportunity.

Then came another bridge-burning. I gave up all my teaching in New Bedford and took the position of organist at Christ Church, Andover—a provisional appointment for only three months. However, thanks to the rector, I was subsequently informed that I could have the post for the rest of my life if I so desired.

Dr. Frederic Palmer was this kindly rector and with his sympathetic cooperation a choir of thirty boys was soon on the job. I warned the rector that this would mean a certain amount of torture to the ears of his people at first. "It will be good for their souls," he replied with a smile.

"I do not want you to step on my toes; hence I must not step on yours," said Dr. Palmer to me one day. When I

asked him to select his sermon hymn, he said, "No. You are responsible for our music; I am responsible for the preaching."

Feeling an urge to further study I went to the Faelten School in Boston where I studied piano and took the teachers' normal training course. Just about this time, Carl F. Pfatteicher became director of music of Phillips Academy. He was a great advocate of Bach, giving organ recitals in the Chapel each week, with Bach as a central point of interest. So I got in a number of organ lessons simply by attending these weekly events.



B. Frank Michelsen

During my eight years in Andover I was a member of The Barnstormers, an organization that drew heavily on the instructors of Phillips Academy to put on some worthwhile plays. I also served as president of the Andover Rifle Club, and on the Committee for Public Safety during the World War.

Then came a shattering blow. My eyes began to fail me, and soon I could scarcely see my hand before my face. I was given leave of absence from church, with full salary, and went to a Boston hospital. I was informed that there was really nothing that could be done for me. However, the days of miracles are not over—for today I can read without glasses.

In the meantime, on orders of a Boston specialist, I gave up my post to return home to New Bedford. There a young but able specialist took me in tow, and as he built up my physique, I resumed teaching and was soon able to take the position of organist of a local church with a quartet choir. After four years I was appointed to the largest Methodist Church in Fall River, where I played Sundays for another four years. Then I took advantage of a vacancy in a new church in New Bedford, where I served for two years. Grace Church became vacant in 1929 and I was appointed in June.

Grace Church is one of the outstanding parishes of Massachusetts. Here we have a boychoir which celebrated its fiftieth anniversary last year. The enrolment runs from 24 to 30 boys, with 12 men. We also have a girls' choir of 30 for church-school services. We have three regular rehearsals each week, and a warm-up rehearsal before each service; also a purely voluntary rehearsal on Saturday mornings for boys who wish special training. The girls' choir rehearses once a week.

Every Symphony of Life has its minor chords, and mine has not been without them; but the major chords have predominated. So, I can say with the Psalmist:

"The lines are fallen unto me in pleasant places;
Yea, I have a good heritage."

What does such a record really mean in our American world

as constituted today? I have given it as a sort of protest to the current national policy of a nursing-bottle, or equivalent, for everyone but the economic royalists, et al. The real man or woman who wants to get along today, can do so on his own merit without aid of political nursing-bottles.

Dolmetsch Ancient-Instrument Recordings

Phonograph-Record Reviews

• In October T.A.O. Mr. Smith gave a review of the famous Dolmetsch festival of ancient-instrument music in England; much of the music has been recorded and the records are available in America through International Records Agency, Box 171, Richmond Hill, N. Y., to whom the reader is referred. A list of the ancient instruments re-created by the Dolmetsch family and used in these annual festivals will be found in Mr. Smith's article. For samples of the tone of these instruments T.A.O. has on hand the following recordings:

D. R. 12: "Come away death," by Arnold Dolmetsch, recorded by viola da gamba, harpsichord, and bass; "Hark hark the lark at heaven's gate sings," by Arnold Dolmetsch, recorded by recorder, viols, harpsichord, and tenor.

D. R. 10 and 11: "Il est ressuscite," by Arnold Dolmetsch, recorded by violin, violone, organ (see Mr. Smith's October article for photos of this interesting instrument), piano, and tenor—which takes both sides of No. 10 and one side of No. 11; "Had I wish quoth spring to be a swallow," by Arnold Dolmetsch, recorded by viola da gamba, lute, and solo voice.

Our interest here centers not on compositions by Mr. Dolmetsch, as satisfactory as they are, but rather on the ancient instruments used in the performance of ancient music, and unfortunately we have no recordings of such for review here. For an excellent catalogue of the facts about Mr. Dolmetsch, see Mr. Wier's Macmillan Encyclopedia; he has them all. The leaders in the music profession today are coming to a realization that we have lost something in ignoring the best of

the ancient music and the instruments for which it was written; in reviving some of that music, we still miss much of its value when playing it on modern instruments. This applies especially to the organ music as played on modern organs; some of our own organ-world leaders are proving that normal registrations, even normal stoplists, are not quite right for the real beauties behind the best of the old masters.

T.A.O. suggests that those of its readers who are interested in following this theme further, secure some of the instrumental recordings (not vocal) made by the Dolmetsch family; a list of those available can be secured as herein noted.

Gedeckt bommer or Gedecktpommer?

A plea for T.A.O. Reader assistance

• Mr. Harrison brought back with him after his trip abroad several new ideas, some of which he adopted and some modified and improved. Among them was a register to which the name GEDECKTPOMMER was applied. Until some greater authority on spelling makes his presence generally known, T.A.O. follows Dr. Audsley's Organ Stops as standard, and since the newly-revived GEDECKTPOMMER was given as a flue, T.A.O. changed the name to GEDECKTBOMMER, and Mr. Harrison decided to continue to interest himself in tone, not spelling.

GEDECKTBOMMER, says Audsley, is a "covered stop of 8' foundation tone," and the only voice of the same kind used in the modern organ is, says he, the Zauberfloete. Wedgwood gives it as GEDECKT-BOMMER, likens it to Quintaton, and agrees with Audsley that the 12th partial is prominent in it. BOMMER is not mentioned separately, either by Audsley or Wedgwood.

POMMER, on the other hand, is mentioned separately by Wedgwood who says "See Bombarde," and upon seeing Bombarde we find "Pommer is old name for Oboe, and Bass-Pommer for Bassoon."

BERNARD R. LA BERGE PRESENTS FOR SEASON 1938-39

A NEW STAR IN THE ORGAN WORLD

CLAIRE COCI

AMERICAN ORGAN VIRTUOSO

CLAIRE COCI—star pupil of Palmer Christian—formerly from New Orleans, where at age of sixteen she was appointed organist and choirmaster of Jesuit Church, leading church in New Orleans.—Early training with Professor William C. Webb.—Has given several concerts in New Orleans, attracting wide attention.—Hailed by press as New Orleans' premier organist.—In 1935 attended Summer Master Class at University of Michigan, Ann Arbor.—Returned summer session, 1936, at end of which gave recital at Hill Auditorium, creating a sensation.—In 1937-38 spent entire musical season at Ann Arbor, winning an ovation from a large and enthusiastic audience at her last recital on April 28.—Everyone who has heard her predicts most brilliant career a virtuoso can attain.—Several European masters who also have heard her have been impressed by her extraordinary gifts.

CONCERT MANAGEMENT BERNARD R. LA BERGE, INC.
2 WEST 46th STREET NEW YORK CITY

That then, as we see it, makes POMMER apply to the reed family of tone, according to Wedgwood; and makes BOMMER apply to the flute family, according to both Audsley and Wedgwood. Therefore the covered pipes introduced into America by Mr. Harrison would be, T.A.O. believes, GEDECKTBOMMER, not Gedecktpommer.

Any reader able to give further evidence on the name is invited to help clarify it. We are not interested in what contemporary or ancient German organ builders did, but in what the correct word is. Anyone who has dealt with stoplists from abroad, ancient or modern, will realize that the builder paid the minimum of attention to his spelling and the maximum to his job; the modern builder is a little more careful. Hunt's Modern Organ Stops makes no mention of Bommer, Pommer, or their compounds.

Buckingham Palace Organs

An attempt to answer a reader's question

• "I was surprised to note in the Illustrated London News that there is what seems to be a sizable organ in the ballroom of Buckingham Palace, London. Can your Intelligence Department discover the stoplist of this organ?"

The answer is No. We're as much at sea today as when we started the I.D. on the search. We consulted various friends and organ-builders in England, to whom our thanks. Now don't blame us for the results; here they are.

BUCKINGHAM PALACE CHAPEL Gray & Davison Ltd.

PEDAL		SWELL	
16	Sub-Bass	16	Tenoreen
	Bourdon	8	Diapason
GREAT			Stopped Flute
	8		Echo Gamba*
			Vox Angelica*
		4	Principal
4	Dulciana		Suabe Flute
	Claribel*		Oboe
	Principal	8	Tremulant

*These are marked "new."

Couplers 6: G-P. S-P. S-G. S-16-8-4.

Three "thumb pistons on each manual."

Messrs Gray & Davison, London organ-builders, also furnish the following interesting information, speaking of 'the organ in Buckingham Palace':

"We are sorry we cannot be sure of this particular specification, as the records have been partly destroyed, the particular page missing (possibly torn out by some enthusiastic collector). However, the following may be of interest.

"In 1841 we installed an organ in the Prince's Music Room to the following specification:

"One Manual, CC to F: Open Diapason, Stopd' Diapason, Dulciana, Principal, Fifteenth, Hautboy, Double Octave Diapason Pedal, Octave pedal to CC.

"Composition pedals: 1. for Dulciana; 2. add Diapasons; 3. all to 15th; 4. all on.

"An organ was also installed in the Queen's Room in 1843 at a total cost of 600/8/0. [Approximately \$3000.] This organ was partly made from the organ being constructed for the Music Room, Windsor. The specification for Windsor was:

"Great Organ, GG to F: Open Diapason, Stopd' Diapason, Dulce, Twelfth, Fifteenth, Sesquialtera, Trumpet.

"Swell Organ, CC to F, keys GG to F: Double Diapason, Double Dulciana, Open Diapason, Stopd' Diapason, Principal, Sesquialtera, Hautboy, Cremona.

"Pedal pipes CC to C. Swell to Great, Great to Pedals, Swell to Pedals.

"In all possibility this specification was carried out for the Queen's Room organ, but on this point we cannot be positive."

The Gray & Davison organ in St. George's Chapel Royal, Windsor Castle, prior to its last rebuild was a 4m of 43 registers, 6 couplers, 9 composition pedals. Now if anybody asks us about that we'll be all ready for him (if we can find where we filed it). And we also have, thanks to Messrs. Gray & Davison, the booklet of specifications and details of the Gray & Davison organ in the Leeds Town Hall, dated 1870. It cost \$30,000., had 4 manuals, 93 stops, 6500 pipes. Of the Swell 8' Keraulophon of 49 pipes the booklet says:

"This stop, invented by Messrs. Gray & Davison, was first introduced in the organ built by them for St. Paul's, Wilton Place, in 1843. It was also in their organ in the Great Exhibition of 1851, and for which a Council Medal was awarded."

From the Sublime to the Trying

• "Turning from the sublime to the trying, may I ask what is the general attitude of organists toward the growing habit of having some friend of the bride or groom play the wedding, instead of the regular organist? I've had that happen lately and I am wondering whether I have not sold myself to my people, or whether the youngsters think I am getting too old to make a good job of splicing them."

It would be nice if everybody could boss everybody else and lay down a set of rules for them to follow. There is no power in the organ world strong enough to do that for common humanity and we hope there never will be. It's a problem each organist must solve for himself, with the official backing of his board of trustees. The best plan yet devised is to have an understanding with the trustees (through the music committee) so that the organ shall be rigidly restricted to the use of the church's appointed organist, and never used by any other without his permission.

The better churches have a regular schedule of fees for use of the church for weddings and funerals, and these schedules include the fees to be paid the sexton or janitor, and the organist. If vocal music is desired, the organist establishes the fees for that; it is too wide a field for the trustees to adequately cover. In having the trustees establish such a regulation, some organists prefer that the organ be closed entirely against outside use, while others are willing to permit such use; but in any event, the fee for the organist goes to the organist of the church and is not split with the guest-organist; the latter is supposed to be a 'friend' of somebody and in that capacity would not accept a fee.

These things are not easy to arrange, largely because the average organist has not yet learned to pull the necessary strings to secure his own rights; but it must be done sooner or later—the sooner the better. Would anyone think of having an outside clergyman come in to perform the ceremony without first having the full and free permission of the appointed clergyman? Hardly. The organist has equal rights; it's up to him to demand them and get them.

Church Music Conference

• Illinois Wesleyan University, Bloomington, Ill., announces its third church-music conference, Nov. 16, at the University. The conference opens at 1:00, with an address by Dr. Earle E. Harper, dean of fine arts, University of Iowa, followed by a forum in which five speakers will participate, including Dr. Otto J. Babb of Garrett Biblical Institute; the music for this session will be furnished by the a-cappella choir of Illinois Wesleyan, Arthur E. Westbrook, dean, directing, and there will also be a junior-choir program. At the conclusion of the conference there will be an organ recital by Arthur W. Poister of Oberlin Conservatory.

The second conference, in 1936, drew an afternoon attendance of some 300, and for the evening recital there were about 900 present.

E. POWER BIGGS

In the course of the past few years E. Power Biggs has taken a leading place among the greatest organ virtuosi of America, as well as of Europe. Last season he created a sensation in Boston by his extraordinary performance of the entire organ works of Bach in twelve recitals, at the Germanic Museum organ. Very seldom has any series of concerts attracted so much attention and commendation from the press and the public, the entire series being sold out. Later in the season Power Biggs appeared with the Boston Symphony Orchestra under Koussevitzky, in a brilliant first performance of the Concerto for Organ and Orchestra by the well-known composer, Leo Sowerby.

BACH SERIES GERMANIC MUSEUM

BOSTON GLOBE—*E. Power Biggs indisputably places himself among those making the most magnificent contribution to the Boston musical season . . . playing of impeccable clarity . . . lively sensibility . . . supreme artistry . . . superlative equipment . . . strikingly successful performances . . . precisely the most effective tempo . . . generous virtuoso touches . . .*

CHRISTIAN SCIENCE MONITOR—*A colossal feat . . . throughout this interestingly varied list, Power Biggs played intelligently and with clarity, as well as with unfailing technical competence, using the magnificent resources of his instrument with assurance and discretion, to the greater glory of Bach . . . rare beauty of phrase and emotional communication . . . crystalline transparency and melodic charm . . . thoroughly attuned to the mood and essence of the music.*

BOSTON HERALD—*This activity in the performance of Bach's music is of the greatest importance in the contemporary musical world. The effect of listening to the organ played with such knowledge and ability is electrifying . . . Power Biggs' playing and excellent musicianship immediately go to the core of the work . . . technique and judgment beyond reproach . . . sincere conviction . . . a sensitive and skillful musician . . .*

BOSTON TRANSCRIPT—*An achievement notable for our day and scene . . . nothing like it in recorded memory here . . . a serious, modest musician, intent on performing Bach's music in a manner which will satisfy the most exacting critic . . . the hall is crowded on every occasion that E. Power Biggs plays . . . the authentic Bach manner . . . power, dignity and eloquence . . .*

TIME—*Listeners and critics have acclaimed Power Biggs' playing as a revelation.*

SOLOIST WITH BOSTON SYMPHONY IN SOWERBY'S CONCERTO

Liberally applauded . . . established beyond any doubt his virtuosity and musicianship . . .

—*Boston Post*

A consummate artist . . . won the favor of the audience . . .

—*Boston Globe*

Delivered with consummate virtuosity the difficult passages assigned to the instrument . . .

—*Boston Transcript*

A highly stimulating and exciting experience . . .

—*Boston Herald*

An exuberant composition . . . the solo part calling for virtuosic playing . . . E. Power Biggs met its demands with assurance and musical authority . . .

—*Christian Science Monitor*

SEASON 1938-1939 AVAILABLE EAST OF MISSISSIPPI

JAN.-FEB. 1939 GERMANIC MUSEUM — HARVARD UNIVERSITY
SIX RECITALS: BACH'S PREDECESSORS AND CONTEMPORARIES
BACH—ART OF FUGUE
HANDEL—CONCERTOS WITH ORCHESTRA

SPRING 1939 ORCHESTRAL ENGAGEMENTS AND RECITALS
IN ENGLAND AND EUROPE

JAN.-FEB. 1940 THIRD TRANSCONTINENTAL TOUR
ASSISTED BY COLETTE LIONNE IN MUSIC FOR PIANO AND ORGAN

CONCERT MANAGEMENT BERNARD R. LA BERGE, INC.
2 WEST 46th STREET NEW YORK CITY

PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

DR. ROBERT LEECH BEDELL
Museum of Art, Brooklyn, N. Y.
Nov. 6, 13, 20, 27, 2:30
*Bach, Toccata & Fugue Dm
Franck, Grand Piece: Andante
Handel, Water Music: Finale
Bedell, Idylle
Beethoven, Marche Funebre
Tchaikowsky, Barcarolle
Liadoff, Musical Snuff Box
Lemare, Hawaiian Hymn
Wagner, Walkure: Ride
*Bach, Toccata Dm
Wesley, Larghetto
Handel, Water Music: Fanfare
Stoughton, Cyprian Idylle
Mozart, Kleine Nachtmusik: Allegro
Rubinstein, Kamennoi-Ostrow
Mendelssohn, Spinning Song
Moskowski, Spanish Dance
Wagner, Lohengrin: Prelude Act III
*Hollins, Grand Chorus Gm
Bossi, Resignation
Widor, 3: Marche
Foote, Oriental Sketch
Chopin, Polonaise Militaire
Debussy, Arabesque 1
Bach, Bourree Bm
Kreisler, Caprice Viennois
Weber, Euryanthe Overture
*Mulet, Thou Art the Rock
Widor, 2: Pastorale
Commette, Scherzo C
Pierne, Cantilene
Karg-Elert, Bourree et Musette
Tchaikowsky, Sym. 6: Andante
Boccherini, Minuet
Wagner, Dreams
Elgar, Pomp & Circumstance

JOSEPH W. CLOKEY
Claremont Colleges
Nov. 6, 20, 4:00
*Handel, Solomon: Symphony
Bach, See What His Love
Prelude & Fugue Fm
Franck, Grande Piece: Andante
Whitlock, Chorale Df
Sowerby, Medieval Poem: Chorale
Delius, First Cuckoo
Barnes, Suite 2: Finale
Gigout, Grande Choeur Dialogue
*Bach, Prelude & Fugue G
Bist Du Bei Mir
Willan, Intro-Passacaglia-Fugue
Whitlock, Son. Cm: Canzona
Sowerby, Carillon
Scriabine, Prelude
Blanchard, Lento & Finale

Mr. Clokey is giving a fall series of seven programs, each to contain one large Bach number, one large modern number, and at least two American numbers.

ROBERT ELMORE
WFL, Nov. 6, 13, 20, 27, 10:00 p.m.,
e.s.t.
*Handel, Con. 6: Presto
Gaul, All Saints Day Penn. Croations
Picchi, Scherzo
Sibelius, Swan of Tuonela
*Bach Program
Prelude & Fugue D
Con. Ef: Allegro; Gigue.
Passacaglia
*Widor, 5: Theme & Variations
Yon, Elan du Coeur
Mendelssohn, Son. 1: Finale
*Lemare, Concertstueck Polonaise
Gaul, Ave Maris Stella
Franck, Prelude-Fugue-Variation
Karg-Elert, Now Thank We All

EDWIN ARTHUR KRAFT
Trinity Cathedral, Cleveland
Nov. 7, 8:15
Guy Weitz Program
'Symphony' (3 mvts.)
Sicilienne
In Paradisum
Symphonic Movement
Christmas Rhapsody on Walloon Carol
Fanfare & Gothic March
JOHN McDONALD LYON
St. James Cathedral, Seattle
Nov. 6, 7:00
Bach Program
Prelude & Fugue C
Orgelbuechlein: 34 to 45
Prelude & Fugue Bm
ARTHUR W. QUIMBY
Museum of Art, Cleveland
Nov. 6, 13, 20, 27, 5:15
Bruhns, Prelude
Bach, Help me God's Gifts
We Thank Thee Lord Jesus
Frescobaldi, Toccata 12
Bach, Son. 5: Allegro
Bach, Toccata & Fugue Dm

T.A.O.'s Closing Date

• Our dead-line on the 20th is not for announcements that could and should have been sent days or weeks earlier, but strictly for events that could not be known earlier. Making a newspaper is a waiting business—waiting till the last minute for something to happen. Building a technical magazine is a planning business—planning the best possible magazine and caring little about incidents, accidents, and propaganda.

Buying Foreign Organ Music

• "Will you please advise where and at what cost I can buy the pieces mentioned by Dr. Roland Diggle in your July issue?" Dr. Diggle always mentions the name of the publisher, and the way to buy such selections is through the publishers whose names and addresses will be found in our advertising pages, giving them the title and publisher's name as found in Dr. Diggle's reviews; that will enable these more progressive publishing houses to secure the music from abroad.

Church Membership Gains

• According to the Christian Herald's current annual report on church statistics, church membership gained 754,138 last year, making a present total of 63,848,094. The increase is a fraction of one percent greater than the population increase. The three leading denominations are, in this order: Catholic, Baptist, Methodist.

Get Your Share Too

This magazine is filled with innumerable ideas, covering every possible phase of the organ world. Some of them are of use to you—will make you of greater usefulness to your community. Only you can judge which ideas they are or when they can be of use. But if you cannot find them again when you want them, of what use are they? Why not keep a little 3 x 5 card index file, one card to each subject, and on these cards make note of the special items in these pages that seem especially applicable to your work, so that when you need them, you'll know instantly where to find them again?

CLOSING DATES

1st of month, main articles, photos, reviews, past-program columns.
10th, major news-announcements.
15th, advance-programs, events-forecast.
20th, dead-line, last form.
Photographs: black glossy prints only, not copyrighted, mailed flat between corrugated paper-boards.
Articles: typewritten, double-spaced.
THE AMERICAN ORGANIST
Richmond Staten Island
NEW YORK, N. Y.

SOUTHWESTERN ORGAN CLUB

Southwestern College, Winfield
Nov. 14, 7:30, Program of New Music
Schmutz, Crusader's Hymn
Miller, Melodie Negroid
Thakay Yama
Bedell, Elevation
Thompson, Ariel
Mead, Fantasy
Cranden, Revery
Stoessel, La Media Worke
ALEXANDER SCHREINER
First Congregational, Los Angeles
Nov. 18, 4:00
Sixth Bach-Festival Program
Prelude & Fugue Ef
Jesu Priceless Treasure
Passacaglia
Sonata 5
My Heart is Filled
Jesu Joy of Man's Desiring
Toccata F

DR. HENRY F. SEIBERT

Trinity Lutheran, New York City
Nov. 6, 4:00
Piutti, Fest-Hymnus
Bach, God's Time Is Best
Klug, It is Now Certainly the Time
Bach, It is Now Certainly the Time
Bach, Fantasia & Fugue Gm
Reuter, Beautiful Savior
Franck, Chorale Am
LESLIE P. SPELMAN
University of Redlands
Nov. 6, 13, 4:00
*Corelli's Suite F
Kodaly, Prelude
Paul Pisk, Heavenly Father
Hast Thou Hidden Thy Face
Oh God and Lord
Bach, Passacaglia
*Frescobaldi, Messa Della Domenica
Bonnet, Lied des Chrysanthemes
Guilmant's Sonata 1*
This was the premiere of the three Paul Pisk numbers.

GEORGE WILLIAM VOLKEL

Emmanuel Baptist, Brooklyn
Nov. 14, 8:30
Handel's Concerto 10
Bach, Prelude & Fugue Em
Bach, Comest Thou Now Jesus
Bach, Pastorale
Seifert-jf, Praise to the Lord
Andriessen-jl, Chorale 3
Edmundson-j, Lange Lingua Glorioso
-j, Chorus Novae Jerusalem
Bossi-sp, Ave Maria, 104-2
Vierne-jh, 1: Finale

HARRY B. WELLIVER

State Teachers College, Minot
Nov. 15, 18, 8:15
Bach, Prelude & Fugue Am
I Stand With One Foot
Debussy, Clair de Lune*
Kinder, Caprice
Widor, 2: Finale
*Weitz, Fanfare & Gothic March
Chenoweth, Bourree & Musette
The second program marks the inauguration of the College president.

BERNARD R. LA BERGE CONCERT SERIES SEASON 1938-39

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Dr. Alexander McCurdy, who has won national recognition as a virtuoso, interpreter and pedagogue, and who was granted many ovations in the course of his latest transcontinental tour of America and Canada, will be available only for a limited number of dates, east of the Mississippi. Dr. McCurdy is nationally recognized and has been hailed by the public and the press as one of America's finest artists—a master technician, a master musician and a master program maker.

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PAST PROGRAMS

of Special Content

The readers' cooperation is requested in continuing to make it possible to devote this column to special programs and to those who have made their names and recitals nationally important. Other programs of any type will always be used in the advance-programs columns when those who play them take the trouble to get them to the editorial offices in time.

• NITA AKIN

Southwestern University
Karg-Elert, Now Thank We All
Boellmann, Ronde Francaise
Widor, 4: Andante Cantabile
Liszt, Prelude & Fugue on Bach
Mozart, Minuet D
Mailly, Invocation
Bach, Toccata & Fugue Dm
University M.E., Austin, Texas
Noble, St. Kilda
Bedell, Noel with Variations
Karg-Elert, Le Nuit
Franck, Chorale Am
Bach, Fugue Gm
Widor, 5: Allegro Cantabile
Guilmant, Ave Maria
Boellmann, Ronde Francaise
Liszt, Prelude & Fugue on Bach
• DR. MARSHALL BIDWELL
Carnegie Hall, Pittsburgh
Opening Programs of the Season

*Bach, Prelude Fm
Stamitz, Andante
Purcell-co, Dido's Lament
Waters-co, Fanfare
Handel's Concerto 10
Franck, Cantabile
Clokey, Canyon Walls
An Old Irish Air
d'Andrieu, Rondeau
Schubert, By the Sea; Moment Musicale.
Smetana-h, Blanik
*Rossini, Semiramide Overture
Couperin, Bells of Arcadia;
Awakening; The Hen.
Massenet, Angelus
Sammartini, Allegro Vivace
Bach, Fantasia & Fugue Gm
Ferrata, Nocturne
Guilmant, Marche Nuptiale
Zitterbart, Romance
Cui, Orientale
Sibelius, Finlandia
Purcell, Waters, and Smetana are new to the series.

• GRACE LEEDS DARNELL

Florida State College for Women
Simonds, Dies Irae
Bach, Son. 1: Allegro
Arioso
Krebs, Fugue G
Vierne, Legend
F. H. Wood, Cilurnum
Horsman, Curfew
N. Landis, Desert Sunrise Song
Darnell, Allegro Maestoso

• FRANK B. JORDON

Christian Church, Rushville, Ill.
Dedicating 2m Wicks
Bach, God's Time is Best
Rameau, Tambourin
Bach, Toccata & Fugue Dm
Corelli, Preludio
Mueller, Echo Caprice
Torres, Communion
Edmundson, Humoresque Fantastique
Schumann, Sketch Fm
Bonnet, Song of the Infant
Dunham, Scherzo G
Shelley, Fanfare d'Orgue

• ALEXANDER SCHREINER

University of California
Bach Program
Sonata 1
Fantasia & Fugue Gm

If Thou but Suffer God to Guide
My Heart is Filled with Longing
Air for G-String
Toccata F

Vierne Program

1: Finale
Third complete
2: Scherzo
Westminster Chimes



SERVICE PROGRAMS

This column closes the first of each month, but when contributors take the trouble to furnish advance programs, they will be used even if received so late as the 10th or 12th. The name of the publisher of each anthem would be an invaluable aid to our readers. We ask the cooperation of all readers in enabling us to make this column serve the organ profession as a whole, rather than operate merely to give free publicity for presumably 'favored' organists.

• SETH BINGHAM

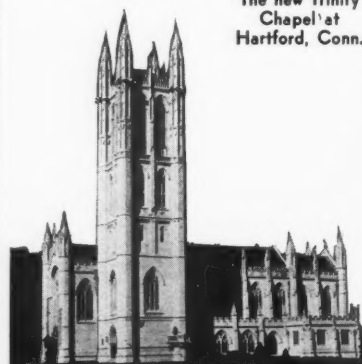
Madison Avenue Presb., New York
November Anthems
Kurt Thomas, Niemand hat grossere Liebe
Tchaikowsky, How blest are they
Williams, Darest thou now
ar. Whitehead, Lord of our life
Purcell, O God Thou art
Franck, Fifth Beatitude
ar. Gaul, Armenian Thanksgiving
Vittoria, Jesu Dulcis

November Organ Selections

Frescobaldi, Toccata Cromatica
de Grigny, Veni Creator
Bingham, Hymn-Prelude on Rathbun
Couperin, Gloria in Excelsis
Buxtehude, Fugue C
Bingham, Hymn-Prelude on Ajalon
Titelouze, Exultet Coelum
Du Mage, Trumpet Bass
Couperin, Fugue on the Kyrie
Bingham, Hymn-Prelude on Truro
Frescobaldi, Ricercare
Adult chorus of 65 voices.

• ARTHUR LESLIE JACOBS

First Congregational, Los Angeles
September Anthems
Arkhangelsky, Incline Thine ear
Rachmaninoff, Triumph thanksgiving



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Instructor in Organ, WELLESLEY COLLEGE, WELLESLEY, MASS.

THIRD TRANSCONTINENTAL TOUR

JANUARY AND FEBRUARY, 1939

PHILADELPHIA: "magnificent technic . . . profound musicianship."

NEW YORK: "I do not recall having heard any complete recital wherein the registration was continuously so deftly handled . . . a masterpiece on that score alone. . . ."

WASHINGTON: "gave, with the orchestra, a masterful interpretation."

CHICAGO: "fine taste and feeling in registration."

TORONTO: "a peer among American organists."

CLEVELAND: "A sensitive and cultivated musician."

ROCHESTER: "recital of genuine concert standard . . . mastery of instrument of concert artists."

JAMESTOWN: "each number added enchantment."

MINNEAPOLIS: "His designing is superb."

FORT WORTH: "admirable refinement of feeling for tone-color."

SAN DIEGO: "impeccable musical taste."

LOS ANGELES: "spiritualizes the music . . . elements of intimacy, responses to individual touch . . . subtle richness of registration . . . a flame burns in him . . . registration proved doubly subtle and imaginative."

STOCKTON: "An hour of consummate artistry."

WEINRICH'S RECORDINGS OUTSTANDING SUCCESS

SOME REPRESENTATIVE CRITICISMS

BACH: Trio-Sonatas, Numbers 5 and 6. Musicraft Album No. 6.

"technical mastery of the highest order . . . the clarity of the part-playing is quite remarkable and the music is excellently and logically phrased . . . unquestionably these are outstanding recordings of organ tone as such, and of a clarity hitherto not achieved." (*Gramophone, London.*)

"the most important Bach recordings of recent months." (*Scribners.*)

"without question the finest examples of recorded organ available today. They have come nearer to capturing the vital quality of the organ tone than any of the finest to come from abroad." (*Cleveland Plain Dealer.*)

EARLY ORGAN MUSIC, VOLUME I. Musicraft Album No. 9

Included in the New York Times list of significant recordings for 1937. "There is not an item in this collection that lacks some feature of peculiar interest." (*New York Times.*)

BACH: Passacaglia in C minor. Musicraft Album No. 10

"Mr. Weinrich matches the loftiness of the music with performances that are equally impressive for their scholarship, musical vigor, and technical accomplishment." (*New York Sun.*)

"it is to such a performance as this that we must come to find the real Bach." (*American Music Lover.*)

BACH: Nine Chorale Preludes (including the six Schuebler). Musicraft Album No 22.

"marks a further advance in transparent clarity of recording and in presenting truly musicianly organ performances."

"his resourceful playing makes all the beauties of this music clear." (*American Music Lover.*)

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Gluck, Gracious Savior
Matthews, O love invisible
Elgar, Jesu meek and lowly
Ba akireff, Rejoice my soul
Bach, Jesu joy of man's desiring
Klein, In Thee O Lord

The Church has six or seven services each Sunday, beginning with the 'Golfers' Church Service' at 8:00 a.m.

• **HARRY McCORD**

First M.E., Plattsburgh, N. Y.
Junior Choir Festival

Guilmant, Son. 3: Preludio
Echo Kyrie, Gabrieli
Glory be to God, Rachmaninoff
O Lord most holy, Franck
All praise to God, Russian
Jesu Friend of sinners, Grieg
Fairest Lord Jesus, 17th cent.
Karg-Elert, Prayer
Heavens resound, Beethoven
Shadows of evening, Dickinson
Boellmann, Gothique Toccata

The junior choirs of three churches combined for this festival, with an antiphonal chorus of highschool students from the three adult choirs of the churches. "The antiphonal choir sang the 'Echo Kyrie' and the response of 'Glory be to God,' from the rear of the auditorium; they joined in the processional and also sang with the junior choirs in the Beethoven and Dickinson numbers. It was one of the finest services we have had and would be worth twice the effort it took to make it possible." It was given May 8, but T.A.O. judged it too good for publication in the less-churched summer months.

• **CLAUDE MEANS**

Christ Church, Greenwich, Conn.
November Anthems

Williams, Service Ef
Bach, Jesu Priceless Treasure
Andrews, Lord of all being
Means, Benedictus es
Shaw, Worship
Parry, Te Deum D
Handel, Lord worketh wonders
Handel, Hallelujah Chorus
Tchaikowsky, Hymn to Trinity

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NIGHT AND DAY

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• **DR. HAROLD VINCENT MILLIGAN**

Riverside Church, New York
Anthems September and October
H. Moore, God so loved the world
Noble, Dedication of the Temple
Ambrose, One sweetly solemn thought†
Parker, Thou shalt remember†
Hawley, Crossing the Bar†
Beethoven, Heavens are declaring†
ar. Nagler, Song in Praise
ar. Dett, Listen to the lambs
Gardiner, Evening Hymn
Noble, Grieve not the Holy Spirit
Knight, Whence Cometh Wisdom
Beach, Morning Hymn
W. Davies, Whatsoever is born of God
†Sung by the Glee Club of the Police
Department of the City of New York

• **CHARLES A. H. PEARSON**

St. Stephen's, Sewickley, Pa.
Program of Hebrew Music
Beymer, Chassidic Dance of Feast
Chassidic Religious Song

Tov l'Hodos, Saminsky
Bo'chu es Adonoi, Stucken
Sh'ma Yisroel, Stucken
K'Dushoh, Spicker
Let the words of my mouth, Rubinstein
Ribonu Shel Olom, Saminsky
Gaul, Ancient Hebrew Prayer
Yigdal Elohim Chay, Hast
Kol Nid're, Loewenstamm
Min Hametsar, Donajowski
Adon Olom, Hast
Hallaluyoh, Lewandowski
Y'vorech'cho Adonoi, Sulzer
Binder, V'shom're in Em

• **CHARLES A. REBSTOCK**

Covenant Presbyterian, Cleveland
September Anthems

Hollins, O worship the Lord
Rogers, Search me O God
Parker, In heavenly love
James, I am the Vine
A. R. Gaul, Great and marvellous
Haydn, Heavens are telling
Sibelius, Lord we pray in mercy
Bach, Come unto Me

• **THORNTON L. WILCOX**
Presbyterian Church, Bellevue, Pa.
September Anthems

Weaver, Spirit of God
Tchaikowsky, Hymn to Trinity
Thompson, Show me Thy way
Mendelssohn, Cast thy burden
Thompson, One thing have I asked
Ivanoff, Praise the Name
Smith, Come unto Me
• **DR. DAVID McK. WILLIAMS**
St. Bartholomew's, New York
October Anthems
C. Wood, O Thou the central orb
Lefebvre, Service
Stanford, Magnificat C

Emerson Richards Organ Architect

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R. V. Williams, Te Deum G
E. T. Chapman, All creatures
D. McK. Williams, Nunc Dimittis
Noble, Benedictus es Domine; Jubilate.
Baumgartner, O that I knew
Candlyn, Magnificat
D. McK. Williams, I know not where
Noble, Magnificat Bm
Steggall, Remember now thy Creator
Gibbons, O Lord increase my faith
Davies, God created man
Holst, Silence in heaven
G. C. Martin, Hail gladdening Light
Junior-Choir Broadcast

• As one of the features of the Oct. 15 meeting of the Maryland F. M. C., Miss Edith E. Sackett directed a combination of four junior choir groups in the following program, broadcast over WFBR:
Gaines-j, Salutation
Irish-d, Wearing of the Green
Welsh-d, All thru the night
Gounod-h, Send out Thy light
Hosmer-o, Suffer little children
ar. Lutkin-ug, Federation Hymn

Dr. Robert Leech Bedell

• has been engaged by the Teleprograms Company to make a series of organ recordings in Aeolian-Skinner studio, New York, for use in hotels and elsewhere during the holiday season.

Miss Mary Crowley

• won the organ scholarship competition offered by the Longy School of Music, Cambridge, Mass., and thereby will have a year of study in organ with E. Power Biggs and other courses in the Longy School. Miss Crowley, aged 15, is assistant organist at St. Mary's Church, Cambridge, and a pupil of Frank Stevens; for the competition she played a Bach Cm Fugue and the Schumann Bm Canon.

Charles Tournemire

• was honored June 18 by a Special mass to celebrate the 40th anniversary of his appointment to the grand-orgue of Ste. Clotilde, Paris, according to the September Catholic Choirmaster.

WILLIAM A. GOLDSWORTHY A.S.C.A.P.

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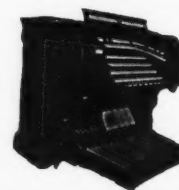
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Kilgen Contracts

• Charlotte, N. C.: First Baptist has contracted for 3-38 with Echo, straight manual-work, entirely expressive, in chambers adjoining the chancel, the Echo in a chamber near the rear of the auditorium; cases of pipe-work; stoplist in a later issue.

West Allis, Wisc.: St. Augustine's Croation R. C. has ordered a 2m for fall installation in the choir gallery, entirely expressive, manual-work straight.

"Petit ensembles" have been purchased by:

Ardmore, Okla.: First Presbyterian;
Eagle Pass, Texas: Church of Our Redeemer;

Enid, Okla.: Phillips University;
St. Louis: Station KXOK.

Bach Prize in Germany

• A prize of 5000 marks is to be annually awarded to a German-born composer, in Leipzig, the competition closing the last day of each year, the award to be announced on Bach's birthday.

Eldon Hasse

First Congregational Church
Oak Park, Illinois

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- Oct. 9. 114, "Ach lieben Christen"
16. 96, "Herr Christ der ein'ge"
23. 25, "Wo soll ich fliehen hin"
30. 180, "Schmucke dich"
Nov. 6. 38, "Aus tiefer Not schrei"
13. 115, "Mache dich mein Geist"
20. 139, "Wohl dem der sich auf"
27. 36, "Schwingt freudig euch"
Dec. 4. 70, "Wachet betet seid bereit"
11. 186, "Arg're dich o Seele"
18. 147, "Herz und Mund und Tat"
25. 63, "Christian atzet diesen"
Jan. 1. "Christmas Oratorio," part 4
8. Ditto, part 5
15. Ditto, part 6
22. 124, "Meinen Jesum lass"
29. 3, "Ach Gott wie manches"
Feb. 5. 92, "Ich hab' in Gottes"
12. 126, "Erhalt' uns Herr"
19. 127, "Herr Jesu Christ"

From Feb. 26 to March 26 the weekly broadcast will consist of "Passion" excerpts. **Flushing, Mich.**

• The organ rebuilt by F. L. Donelson in the Methodist Church was dedicated Sept. 16, Rudolph Puhlman organist. After the program the officers voted to have such a musicale as an annual affair.

Brooklyn, New York

• Second Evangelical Free Church dedicated its organ (builder not named) Sept. 25, Lawrence J. Munson guest recitalist. **Los Angeles, Calif.**

• The 4-65 Ernest M. Skinner & Son Co. organ in Thorne Hall, Occidental College, was dedicated Oct. 3 by Walter E. Hartley, director of the music department of Occidental. The organ is the gift of Mr. and Mrs. E. W. McBride and to it is later to be added a 16-register section housed "high up on the rear wall of the stage" for choral accompaniment.

Arthur Croley

• has been appointed to Fisk University, Nashville, Tenn., as University organist and instructor in organ and theory.

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Robert Elmore

• won the Mendelssohn Club prize with his set of "Three Sonnets" for unaccompanied mixed chorus, written to three poems by Arthur Davison Ficke. The composition is in three separate movements, following symphonic form, though not so extended as in symphonic writing; it will be performed by the Philadelphia Mendelssohn Club, Harl McDonald conducting. Mr. Elmore was guest of honor at a Club dinner when the medal was awarded—"the first annual Mendelssohn Club award."

Henry Whipple

• organist of the First Methodist, Alliance, Ohio, has been appointed choral conductor of the Alliance Symphony-Choral Association; the chorus of 150 voices will appear twice with orchestra in the regular concert series this winter, the first being the Nov. 6 "Messiah" performance.

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Dr. Ray Hastings

• of Temple Baptist, Los Angeles, in a recent prelude included a composition of his own "written solely on the four music letters" in the name of his church. Usually Dr. Hastings' preludial recitals, ranging from Bach to Toselli, are given special headings, such as 'gems, old and new,' 'tone treasures,' 'Hollywood Bowl echoes,' etc.

Van Dusen Notes

• Appointments of Van Dusen graduates: Charles Forlines, to New England Congregational, Aurora, Ill.

Miss Marian Gates, to Campbell Park Presbyterian, Chicago.

Robert Griswold to Yankton College, teaching organ and theory.

Mrs. Vivian Martin, to North Shore Evangelical, Chicago.

Dr. Josef Hofmann

• has resigned as director of Curtis Institute, Philadelphia, to conserve his time for other activities—probably including composition and making records, which latter he has not done since phonograph-recording entered its present advanced stage of perfection. Dr. Hofmann is expected to continue some of his piano teaching at Curtis.

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• Emmanuel Lutheran dedicated its 3-36 rebuilt organ Oct. 13 in a recital by Minnie Just Keller, organist of the church, assisted by her choir of 46 voices (17s. 11c. 7t. 11b.) in two numbers.

Rochester, N. Y.

• Christ Church dedicated its 3-73 organ, rebuilt by Buhl, in a choral evensong Oct. 16, Major John A. Warnter guest organist in three numbers; Donald S. Barrows is organist of the church.

York, Penna.

• First Methodist dedicated its organ Oct. 11 in recital by Dr. Charles M. Courbain; builder not mentioned on the program.

New London, Conn.

• Connecticut College has contracted with Austin Organs Inc. for a 3-53 with Echo for the new chapel. According to present plans there will be only three manual borrows, part of the Great will be expressive (in Choir chamber), and there will be 40 combs, capture system. Stoplist in a later issue.

Winfield, Kans.

• Southwestern College dedicated its Leoti Gary Kibbe memorial organ Oct. 9 in recital by Albert Riemenschneider. Neither program nor elaborate press clippings mention the name of the builder, though the clippings say the organ "is valued at \$10,000." and has 1848 pipes. Mrs. Cora Conn Redic is head of the organ department, and her Southwestern Organ Club members were ushers. Mr. Riemenschneider addressed the Club on Bach, "talked for two hours and they called for more."

The Gershwin Estate

• has been appraised at \$341,089. Mr. Gershwin died July 11, 1937, after having put jazz on the map. The appraisers value the copyright on Rhapsody in Blue at \$20,000., while his Concerto in F is appraised at only \$1750., and his American in Paris at \$5000.

Frederick Egner

• died Sept. 27 at his home in Orange, N. J. He was born Oct. 31, 1862, in Orange, completed highschool there, studied organ with local teachers, and on Jan. 1, 1879, became organist of his first and only church, First German Presbyterian, Orange, retaining that position to the end. For twenty years he was active in a building and loan association, and for thirty-five years he was a banker. For thirty years he played in the first-violin section of the 46-piece Haydn Orchestra. He is survived by a son and three daughters. For further details of his life and psychology, see April 1936 T.A.O.

Dr. Adolph Frey

• died Oct. 4 of pneumonia after an operation in the hospital in Syracuse, N. Y. He was born April 4, 1865, in Landau, Germany, studied with Brahms and Clara Schumann, joined Syracuse University faculty in 1893, retired in 1929, and in 1935 opened his own Frey College of Musical Art, in Watertown, N. Y. For many years he was organist of the First Methodist, Syracuse. He composed many anthems, church songs, etc. He is survived by his widow in America and two sisters in Germany.

Dr. Melchiorre Mauro-Cottone

• died Sept. 29 in the Parkway Hospital, New York City. He was born Dec. 12, 1885, in Palermo, Italy, studied in the Con-

servatory there, came to America in his early years and after many years as church organist, came into his own as theater organist, chiefly in the Capitol, New York. At the time of his death he was organist of Holy Trinity R. C., New York, and of the Philharmonic Symphony Society. He is survived by his widow and two daughters.

Mary Turner Salter

• died Sept. 12 after a long illness, at Orangeburg, N. Y. She was born March 15, 1856, in Peoria, Ill., and after a career as vocal soloist in churches she gave up singing and devoted herself to composition, in which she achieved her fame. She is survived by two sons, a daughter, and her husband, Sumner Salter.

Carl G. Schmidt

• died Sept. 20 in Utica, N. Y. He was born in Albany in 1868 and for many years was prominent as organist and choral conductor in Brooklyn, N. Y.

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November

Alliance, Ohio: 6, Alliance Symphony-Choral Association, performance of Handel's "Messiah."

Memphis: 13, 4:00, Adolph Steuterman recital, Calvary Church.

New York: 14, Nita Akin recital for A.G.O.; place and hour not yet announced.

17, Claire Coci recital, Calvary Episcopal. 27, 8:00, Brooklyn Emmanuel Baptist, George Wm. Volkel, service of 'music from the English cathedrals.'

Pasadena, Calif.: 4, evening, St. Luke's Choristers String Ensemble, of Long Beach, in a program in the Public Library Chamber Music Series.

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Redlands, Calif.: 21, 4:00, Clarence Mader in great recital for Leslie P. Spelman in University of Redlands.

West Point, N. Y.: 20, 2:45, Frederick C. Mayer recital, Cadet Chapel, West Point Military Academy.

White Plains, N. Y.: 20, 8:00, First Baptist, Elizabeth B. Cross directs chorus of 50 voices in Mendelssohn's "Elijah."

Williamsport, Pa.: 13, 9:00 p.m., P.A.O. public musicale, St. Paul's Lutheran.

Nita Akin

• returns on the Normandie, Nov. 10, plays for the A.G.O. on Nov. 14, under LaBerge management, and then goes to Boston and Baltimore for recitals prior to her tour of the middle-west and return to Texas.

E. Power Biggs

• Mr. Biggs, under LaBerge management, plays the following November recitals:

Nov. 7, Methuen, Mass., Methuen Organ Hall, for Methuen Women's Club.

Nov. 9, Germanic Museum, Harvard University, Cambridge, Mass., with cellist, for Cambridge Musical Club.

Nov. 14, Lewiston, Maine, Bates College.

Nov. 29, Memorial Church, Harvard University, Cambridge, Mass., Sowerby program.

Claire Coci

• plays a recital Nov. 17 in Calvary Church, New York, under LaBerge management, in the Vernon de Tar series; and Dec. 13 will appear as soloist in Orchestral Hall, Detroit, with the Orpheus Club, Charles F. Morse director.

Andre Marchal's Tour

• Bernard R. LaBerge management announces the following bookings to date:

Oct. 7, Wilkes-Barre, Pa.
9, Elmira, N. Y.
11, Montreal
13, Ditto, second recital
14, Toronto
16, Pittsburgh
17, Cincinnati
19, Cleveland
22, Akron
25, Chicago
30, Denver

Nov. 2, Provo
5, Seattle
7, San Francisco
8, Palo Alto
10, Los Angeles
14, Wichita Falls, Texas
17, Baton Rouge
19, Tallahassee
22, Miami
27, Gainesville
28, Atlanta
30, Providence

Dec. 1, Boston
5, New York
8, Bridgewater, Va.

Thus Mr. Marchal does not appear before a Metropolitan audience until at the end of his tour; the Dec. 5 recital is for the A.G.O. and will be played in St. Thomas' Church.

M.T.N.A. Convention

• The next convention will be held Dec. 26-31 in Washington, D. C. Are the teachers going down to Squander City to get on the p.w.a.? or to protest against the money they've lost through the free lessons the p.w.a. has been giving throughout the nation? Can artists stand the odor of Washington nowadays?

Dr. Caspar Koch Recitals

• Carnegie Hall, Pittsburgh, Pa., has issued its annual booklet of organ recitals covering the 1937-8 season, from which the following data are taken:

49 Seasons of recitals
35 Seasons for Dr. Koch
38 Recitals, Oct. 3 to June 26
423 Compositions of all kinds
237 Organ compositions
122 Composers
144 Transcriptions
123 Original organ pieces
27 Guest artists
18 Bach compositions
10 Handel, Mendelssohn
8 Wagner
6 Karg-Elert, Widor
5 Beethoven, Bizet, Grieg, Saint-Saens, Schubert
4 Yon

The organ is a 4-70 Skinner with Harp and Chimes; the 1951st recital opened the current season. A glance through the programs shows about 50 American works, among them: Bingham, DeLamar, Dethier, Edmundson 3, Demarest, Gaul 3, Nevin, Russell, Stoughton, Sowerby, Weaver, Yon 4.

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REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Christmas Music

AC and AW4+C — Gena BRANSCOMBE: "Wreath the holly twine the bay," 7p. c. a. me. (J. Fischer & Bro., 15c). An unusual number, with ding-dong, fa-la-la effects, humming, and a particularly effective piano accompaniment.

AC — Dr. Roland DIGGLE: "Long long ago," 4p. c. t. e. (Pond, 15c). Printed in short score, somewhat in the style of a processional.

A4+C — Harvey GAUL: "Young Jesu Sweet," 8p. cu. d. (Gray, 15c). For advanced choirs only; "in the ancient manner," says the score; contrapuntal.

*A3C — Gevaert, ar. Dr. Dickinson: "A Joyous Christmas Song," 12p. e. (Gray, 15c). One of the world's finest Christmas carols and the type of music that made the Christmas carol famous and popular in America. Here is real music. ("For s.a.b. or s.a.")

*AC and *AWC — Gruber, ar. E. G. Epperson: "Silent night," c. e. (C. Fischer, 10c). For s.s.a. against solo voice or unison voices. An excellent arrangement, with good piano accompaniment that can be adapted easily to organ. The version for chorus is also excellent, with the melody given to the basses for two of the stanzas.

AMC — Arthur LAUBENSTEIN: "Now is the time," 4p. e. (Gray, 15c). Here's the real thing in carol-like music; melodious, rhythmic, simple, sincere. Everybody will like it.

AC — Hugo NORDEN: "Christ has come," 4p. e. (White-Smith, 15c). A "triumphant" anthem in march rhythm with plenty of melody of the kind congregations can understand and enjoy. Fine for processional too.

A2 — Hugo NORDEN: "A Virgin most pure," 2p. e. (White-Smith, 10c). With violin or flute obbligato, which any organist can easily adapt to the organ. Here we have a genuine melody over harmonies that haven't had the life squeezed out of them; it's the kind of music the congregation will like. Use it for your junior choir.

A3C — Walter WILD: "Peace on Earth," 6p. s.a.b. e. (C. Fischer, 15c). Founded on an attractive theme that has the real carol spirit in it, and this theme is used expertly to make some attractive sections. The Composer sets a good example in what to do for an accompaniment; also good use of Harp or Chimes. This accompaniment really means something. It's a good anthem.

*A2C — Polish, ar. Alan Floyd: "Lullaby to the little Child Jesus," 5p. e. (J. Fischer & Bro., 15c). Here is another carol of true qualities. Opens for low-voice solo, and then high-voice, followed by both together; especially for junior choirs, and a charming piece for the purpose. We believe it is published also for chorus.

*AC — ar. Mae Nightingale: "A Babe is born," 3p. cu. e. (C. Fischer, 10c). In C-minor. Each stanza of the

text ends in a Latin phrase, which the organist can translate into English if his church requires it.

*AC — ar. Mae Nightingale: "The First Nowell," 3p. cu. e. (C. Fischer, 10c). Arranged to let the contraltos sing the first phrase of the melody, the sopranos singing the rest as the theme returns each time.

Song with violin: Lester L. SARGENT: "Christmas Angels," 3p. e. (Festival Music Co., Washington, 50c). A smooth melody for medium voice, or ideal for the junior choir; with violin obbligato, which an assistant could play on another manual of the organ with massed strings an octave lower than the violin would normally play it. Best with violin, of course.

Organ Music

Bach, ar. Claude Means: *Now Thank We All Our God*, 4p. e. (Gray, 75c). From Cantata 79. The theme is known to all good congregations and the piece makes music that can be used for any congregation.

Robert Leech BEDELL: *Harmonies du Soir*, 3p. e. (J. Fischer & Bro., 60c). A piece of dreamy music that uses all the richness of a modern organ. Harmonic mood-music in its best sense; rich and changing harmonies that always make music, never make ugliness. A grand prelude for any service in any church, and for a recital too if the player knows how to make his music warm and appealing through registration. Only a man who still likes music could write a thing like this. Better get it.

Robert Leech BEDELL: *An Irish Pastel*, 4p. e. (Schuberth, 60c). The sub-title is *A Rustic Scene*, but the music in spots is so openly Irish that changing the title would not hide that flavor; hence the piece confines itself to such occasions when the sons of Ireland are in celebration. Which is often enough to make it useful.

Robert Leech BEDELL: *Pastorale*, in G, 4p. e. (Schuberth, 60c). Truly pastorale in style, with statement and recapitulation in canon style, the Pedal sustaining an open fifth for the vast majority of organs, not large enough to contain

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Marcel Dupre: *Poeme Heroique*, 13p. me. (Gray, \$1.50). The Composer's arrangement of the Verdun memorial piece he wrote for organ, trumpets, trombones, and drum. For memorial occasion, and much simpler than Mr. Dupre's accustomed organ style.

Arthur H. EGERTON: *Prelude and Fugue on the Rouen Tune Iste Confessor*, 8p. md. (Gray, 75c). Will interest players because of its good workmanship.

Alan FLOYD: *Anno Domini 1865*, 4p. me. (J. Fischer & Bro., 50c). A piece of memorial music especially written for dates connected with our own Civil War. A trumpet theme adds martial flavor. Suitable for May 30th celebrations.

Godard, ar. H. R. Ward: *Marcel*, 6p. me. (Schuberth, 75c). Here's something on "Ein feste Burg ist unser Gott" which will be entirely different from any other choraleprelude or fantasia on that ancient and honorable theme. Part of the time the theme thunders forth, and for the rest of it there is most unusual treatment.

Handel, ar. E. Power Biggs: *Concerto for Organ*, in F, No. 13, "The Cuckoo and the Nightingale," 19p. me. (Gray, \$1.25). An excellent organ-solo arrangement.

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I have used it as a postlude and it works out very well indeed; I recommend it to all organists looking for practical music for the service.

A very charming *Cradle Song* (Novello-Gray) by G. O'Connor MORRIS will serve both as a short recital piece and as a service prelude. The Composer, a London organist of some distinction, knows how to write for his instrument; four or five pieces published a few years ago have had wide use. This piece is easy and effective on a small instrument.

The most important piece of the past few months is the 27-page *Sonata in E-flat* (Oxford) by Sir Edward BAIRSTOW, a really notable addition to the organist's library; it is to be hoped that Sir Edward will follow with other works in the near future. It consists of three movements: *Serioso*, *Allegro Giocoso*, *Maestoso*. The first movement begins and ends quietly and the idiom is on the contrapuntal side. I particularly like the contrast of the quiet opening subject on its first appearance and its *fff* treatment some four pages later. The movement is vital and characteristic of the Composer, especially the churchly second subject which is most effective. The second movement is a jolly scherzo that, given a good player, should come off in great style. It is on the difficult side, although the work as a whole is not beyond the capabilities of the average organist. The ten pages take four minutes and I have no doubt the movement will prove popular as a separate number for recital use. The last movement, which I like best, opens fugally, *pp*, with a deeply-felt subject, the exposition being followed by an episode in canon. The build-up to a climax is managed in a masterly manner and in more ways than one proves that the Composer has something very definite to say and intends to say it in his own way. There is so much individuality in the work that it is to be hoped that organists will live with it for a while before playing it in public. It is not the sort of music to play at sight, and is perhaps more for the organist than the lay listener. At the same time I have enjoyed working with it more than any work I have seen for some time and I recommend it highly to serious organists everywhere.

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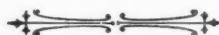
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